

▶ A SURPRISING INTERVIEW WITH SAN FRANCISCO'S NEW POLICE CHIEF P8

OPEN STUDIOS, WEEK TWO MAP P32

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OCTOBER 14 - 20, 2009 THE SAN FRANCISCO BAY GUARDIAN

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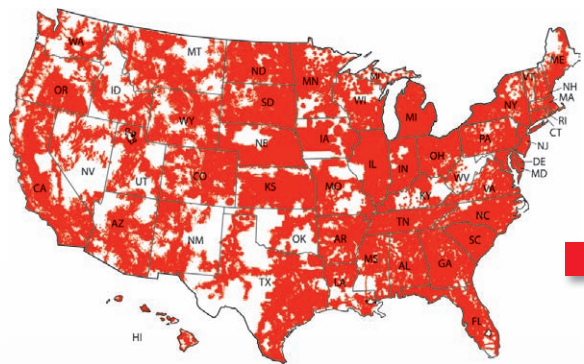
Horns up! San Francisco metalhead (and top game designer) Tim Schafer unleashes battle-axes, magical guitars, hot rods, Jack Black, and fire-breathing monsters in his most personal work to date:

Brütal Legend. By Ben Richardson P26

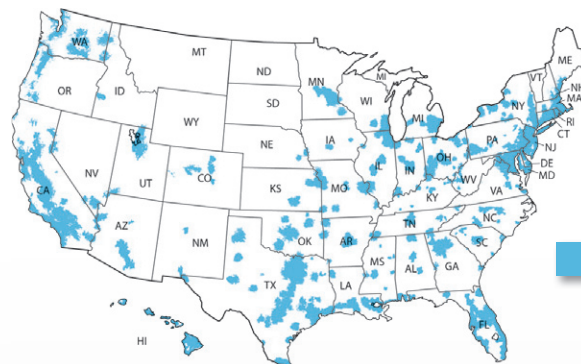




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Prop. D would give too much authority to an unelected, unrepresentative group.

Endorsements

Yes on A, no on D — and where are the revenue measures? Complete endorsements for the Nov. 3 S.F. election

San Francisco is facing the worst budget crisis in modern history. More than 1,000 employees, mostly front-line workers in the Department of Public Health, have been laid off, and the red ink continues. Yet the only measure on the November ballot that would raise any money for the city is Sup. Bevan Dufty's plan to sell off naming rights for Candlestick Park.

That's pathetic. During the summer budget discussions, Mayor Newsom vowed to work with business, labor, and the supervisors to come up with a reasonable plan to bring in some new cash for the city. But that collapsed — largely because state law would have made it hard to raise taxes this fall without a unanimous vote of the supervisors. And while eight members were willing to put a revenue measure on the ballot, the three supervisors closest to the mayor — Sean Elsbernd, Carmen Chu, and Michela Alioto-Pier, all Newsom appointees — refused to go along. And the mayor made only a weak effort to change their minds.

So while Democrats everywhere decry Gov. Arnold Schwarzenegger's insistence on a cuts-only budget, the Democratic mayor of San Francisco has forced essentially the same approach on this city. The only revenue increases we're seeing are fees, like Muni fare hikes, that amount to taxes on the poor.

That's the state of San Francisco as we head into what will almost certainly be a low-turnout election. Only two elected officials are on the ballot, and both are unopposed. Five ballot measures — several fairly significant — round out the local ballot. And with no big-name races at the top, they will win or lose on the votes of a small majority.

That's too bad, because the

issues matter. Vote Nov. 3 — and let's hope next year's ballot actually includes some new, progressive taxes.

OUR RECOMMENDATIONS

CITY ATTORNEY DENNIS HERRERA

San Francisco hasn't always had a good track record with city attorneys. George Agnost, who ran the office in the 1970s and 1980s, was a dour, secretive, conservative lawyer who let downtown call all the shots. Louise Renne, who took over from Agnost, ran the office in the 1990s as if it was a wholly-owned subsidiary of Pacific Gas and Electric Co. Herrera, who took over in 2001, has been a major improvement. He's turned the office into a modern operation, professionalized the administration, and taken on an activist role on consumer, environmental, and public-interest issues. He's been a big supporter of marriage equality and of the city's landmark health-care legislation. On his own initiative, he sued to end gender rating in health insurance and crack down on predatory payday lenders. He also moved to enforce health codes in housing and has been out front going after corrupt landlords like Skyline Realty.

We have some concerns about Herrera. Although he's been far more sunshine-friendly than his predecessors, open-government activists are still sometimes forced to sue the city to get access to records. He won't use his power as city attorney to enforce the Raker Act and bring public power to San Francisco. And during the current budget crisis, he cut the number of city attorney hours the supervisors can use to draft legislation.

And if, as rumored, he wants to run for mayor, Herrera needs to

THIS MODERN WORLD

by TOM TOMORROW



start taking public stands on major issues — like the unfairness of the local tax code and the need for new revenue.

But we're happy to endorse him for another term.

TREASURER JOSE CISNEROS

The incumbent treasurer is running unopposed, and we see no reason not to endorse him. He's done some very positive things: Cisneros worked to get the big downtown law firms and other partnerships to pay their fair share of city taxes. He closed a tax loophole exploited by the big airlines that put up flight crews in local hotels.

He also convinced local banks and credit unions to accept consular identification cards to allow immigrants to open accounts and has pushed those institutions to offer "second-chance banking" to people with past credit problems. During his tenure, more than half of the 50,000 households in the city that lacked bank accounts have been able to get away from preda-

tory check-cashing outfits and open legitimate accounts.

As an elected official, however, he could be doing a lot more. The city still keeps all its short-term accounts in one bank — Bank of America, which isn't even local. Cisneros has promised to open that deal up to competitive bidding, but doesn't have a timeline. And although nobody knows better than the treasurer how unfair and regressive the city's tax codes are, he has never spoken out or offered any solutions. Cisneros says he wants his office to be apolitical, but city money is, by its nature, a political issue, and we'd like to see a little more leadership from the person who handles it. But overall, he's a professional money manager who's done a decent job and deserves another term.

PROPOSITION A BUDGET PROCESS

YES

We're a little nervous about Prop. A, which would institute a two-year budget cycle for the city. Sup. Chris

Daly, who opposes it, points out that the city controller's budget projections are often wrong — badly wrong — and trying to plan 24 months ahead when economic conditions (and thus the city's revenue stream) can change so quickly and unpredictably is a dangerous game.

But on balance, the approach in Prop. A makes sense. The budget debates would still take place every year, and the supervisors would still have to approve an annual budget — although the budget would be a rolling two-year projection. So next year, the board would approve a budget for 2010 and 2011, the following year for 2011 and 2012, and so on — leaving plenty of room for adjusting to meet economic changes. And two-year cycles might make it easier for nonprofits that rely on city funding to do some serious long-term planning.

Equally important, Prop. A requires the police and firefighters to negotiate their union contracts the same time the other unions do — before the budget

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ENDORSEMENTS

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deadline. The current system allows those unions to make demands that are unrelated to — and often outside — the current year's budget realities.

Every progressive on the board except Daly supports this, and Sups. Alioto-Pier, Elsbernd and Chu oppose it.

PROPOSITION B BOARD OF SUPERVISORS AIDES YES

This one's a no-brainer. The City Charter mandates that each supervisor be allowed to hire two aides. The requirement dates back to a long-ago era when city budgets were far smaller, problems were less pressing and complex, and the supervisors worked part-time. It makes perfect sense to take such an archaic law out of the City Charter and allow the supervisors to set their own budgets — and staffing levels — the same way the mayor does. Vote yes.

PROPOSITION C CANDLESTICK PARK NAMING RIGHTS NO

You have to give Sup. Bevan Dufty, the author of Prop. C, credit for trying. He's looking for any angle he can use to help keep the 49ers in town, and allowing a corporate sponsor to pay for naming rights might possibly help cover the immense cost of substantially renovating aging Candlestick Park. And, like Prop. D (see below), this measure has a nice beneficiary: part of the money from naming rights would go to save the jobs of recreation directors, many of whom have faced budget-driven layoffs.

We agree that rec directors play a crucial role, particularly in neighborhoods with large numbers of at-risk youth. And we wish the Chamber of Commerce, Sup. Elsbernd, and other supporters of Prop. C were willing to accept some progressive tax hikes to fund those jobs.

But this isn't a good deal. The city owns the stadium; the taxpayers financed its construction and spent 30 years paying off the bonds. But the 49ers, a private outfit owned by a very wealthy family, would get half the money from any naming deal. And the money that would come in would be radically short of what the team would need to rebuild the 'Stick. Vote no.

PROPOSITION D MID-MARKET SPECIAL SIGN DISTRICT NO

Again: credit for the effort. David Addington, who owns the Warfield Theater and several other properties on mid-Market Street, accurately notes that the city's main thoroughfare, between Fifth and Seventh streets, is rundown, ignored, and badly in need of an economic boost. He argues that allowing new digital billboards would create something of a Times Square in San Francisco, attracting tourists and turning mid-Market into a thriving theater district. Nothing else the city has done has worked — why not give this a try?

We aren't necessarily opposed to digital billboards and we'd love to see mid-Market reinvigorated. But Prop. D would give too much authority to an unelected, unrepresentative group. It would amount to privatizing city planning and set a terrible precedent.

Under the measure, the Central Market Community Benefits District, a private group of property owners, organizations, and residents, would be authorized to approve new general advertising billboards as large as 500 square feet. The ads would have to meet city codes, but the Planning Department and supervisors would have no ability to block new installations. And the money — potentially millions of dollars a year — would go entirely to the property owners and the CBD, which would decide how to distribute it.

Yes, like Prop. C, this measure would help a worthy group: some of the new money would go to youth programs in the Tenderloin. But the process this measure describes isn't at all democratic. The CBD board selects its own members, and the only oversight the city has is the ability of the Board of Supervisors to abolish the agency and start over.

We're open to new ideas for central Market Street. We're open to lights and ads and maybe even billboards. But we're not willing to turn over zoning and public finance decisions to a private group. Vote no.

PROPOSITION E ADVERTISEMENTS ON CITY PROPERTY YES

Proposition E, written by former Sup. Jake McGoldrick, would freeze new commercial billboards and ads on street furniture at 2008 levels and outlaw advertising on public buildings. It's an extension of existing city policy, which seeks to limit the increasing blight of commercial ads in public space. Vote yes. SFBG

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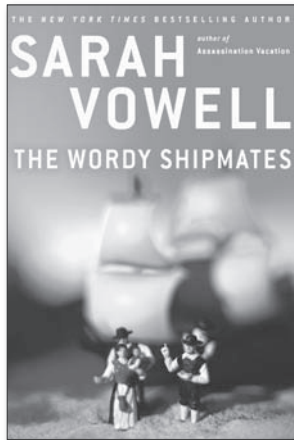
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Chief George Gascón: the first outsider to head the department in 30 years is bringing a fresh perspective to the Hall of Justice. | GUARDIAN PHOTOS BY CHARLES RUSSO

New coach, new approach

Police Chief George Gascón, just two months on the job, is already making big changes

By Steven T. Jones
and Tim Redmond
news@sfbg.com

The chief was running late. As a group of *Guardian* reporters filed into his modest, comfortable conference room on the fifth floor of the Hall of Justice, an aide told us that Police Chief George Gascón was still meeting with Mayor Gavin Newsom at City Hall, and that we'd all have to cool our heels for a while.

While we were waiting, Michelangelo Apodaca, a public

affairs officer in the chief's office (he called himself an "image strategist") stressed the recent sea change at SFPD, labeling it "new coach, new approach." (It appears, however, that the mayor is still pushing his so-called "quality of life" agenda. "I just came from a meeting where I got beat up for not doing enough about public drinking and public disorder," the chief belatedly told us.)

But once we got into the interview, Gascón was friendly, candid, thoughtful, and accommodating, and spent nearly an hour discussing his philosophy of law enforcement,

his vision for San Francisco, and his positions on some tricky and divisive problems.

We left with the impression that the new chief, although hardly in agreement with us on a number of issues, is far more open than his predecessor, willing to shake things up in the moribund department — and sometimes, interested in discussion and compromise on progressive concerns.

"My philosophy of policing is very heavy in community involvement, very transparent," Gascón told us.

Gascón said he's moving quickly on implementing many of the items that he's promised, such as creating a COMPSTAT (computerized crime and staffing statistics) system that will be accessible to the public. He plans to launch it Oct. 21.

And beyond the technology, he seems interested in shifting the top-down structure of the department. "I said that we would reorganize the department in certain levels and do certain levels of decentralization to increase resources at the neighborhood level so that we actually have people within the police department who have greater ownership of neighborhood issues," he said. "And we're going to do that in November. I stated that we would have community police advisory boards at each of the stations, and those basically will be neighborhood-level people, anywhere from

10 to 20, for each station. We'll work with our local captains on neighborhood-related issues."

He said that improving how the department does community policing will have a two-fold impact. "One is, the cops get to understand better what the community really wants. The other is that the community gets to understand better what the resources really are."

"Everybody wants a foot-beat cop," he continued. "Everybody wants a fixed-post cop. Everybody wants a cop in every bus. If we had 10,000 people, then perhaps we could fulfill all those wishes. The reality is that we don't."

EXPENSIVE CRACKDOWN

But the most tangible impact of Gascón's tenure so far has been his crackdowns on drug-related activity. CONTINUES ON PAGE 11 »

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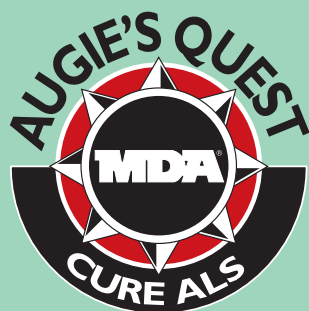
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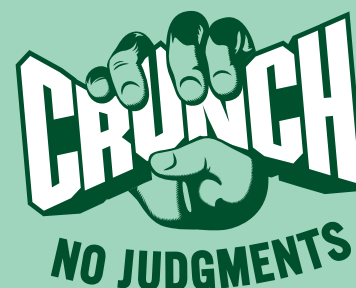
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If Chief Gascón follows through with his promises, internal discipline — one of the worst problems facing the department — could get a dramatic overhaul.

ALERTS

By Paula Connelly
alerts@sfbg.com

WEDNESDAY, OCT. 14

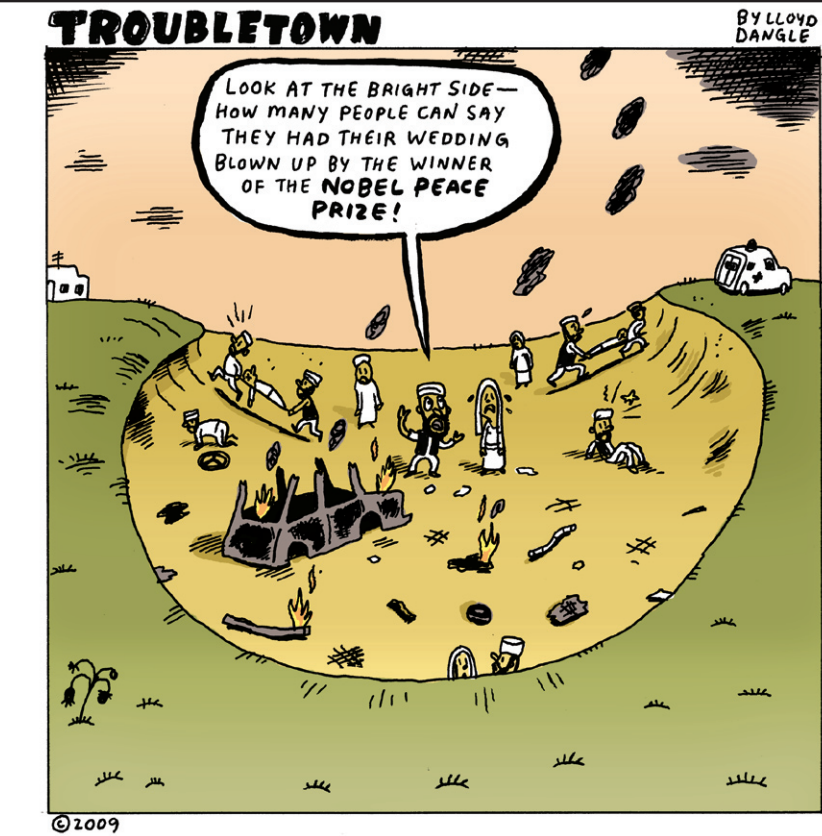
Disaster Preparedness
Watch 5:04 p.m., a documentary by Jon Leonoudakis about the 1989 earthquake, which occurred at the beginning of game three of the World Series and disrupted play for 10 days afterward. Following the film, learn key actions to prepare for all types of disasters, including how to make a disaster plan, assemble disaster supplies, and stay safe when disaster strikes. Saturday, Oct. 17 marks the 20-year anniversary of the Loma Prieta earthquake.
Wed/14, 6:30 p.m., free
Mission Bay Branch Library
960 Fourth St., SF
Wed/14, 6:30 p.m., free
Richmond Branch Library
351 Ninth Ave., SF
Wed/14, 7 p.m., free
Excelsior Branch Library
4400 Mission, SF
Thurs/15, 6:30 p.m., free
Marina Branch Library
1890 Chestnut
Mon/19, 7p.m., free
Sunset Branch Library
1305 18th Ave., SF
www.thebigrumble.org

THURSDAY, OCT. 15

Drop NAFTA and CAFTA
Send a message to President Barak Obama to renegotiate NAFTA and CAFTA, which are having devastating effects on the environment and the livelihoods of people in Mexico and Central America.
5 p.m., free
Union Square
Powell between Geary and Post, SF
(415) 503-0789

Idealist grad school fair
Come to the Graduate Degree Fair for the Public Good, where you can meet graduate admissions representatives from various programs to discuss graduate education options and attend a free information session offering advice on applications, financial aid, and more.
5 p.m., free
San Francisco County Fair Building
Ninth Ave. and Lincoln, SF
idealist.org/gradfairs

POW! POW!
Attend uncensored performances that are part of this year's Action Art festival. The festival is a response



to the restrictions that sponsors of galleries and art festivals in the Bay Area place on artists and funnel money away from the artists who make it happen.
Thurs.–Sun. various times; \$15, \$30 for a four day pass
Climate Theater
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SATURDAY, OCT. 17

Antiwar march and rally
Demand the end of the U.S. occupations of Iraq and Afghanistan, the end of U.S. support of the Israeli occupation of Palestine, the end of war crimes including torture, the end of the siege of Gaza, and the persecution of war criminals at this rally and march.
11 a.m. rally, noon march; free
U.N. Plaza
Market and Hyde, SF
(510) 268-9429

The public option
Parents looking to choose and improve public schools are invited

to get tips on enrollment and hear first-hand from parents about their experiences with the public school system.
3 p.m., free
Glen Park Branch Library
2825 Diamond, SF
(415) 557-4277

Dine for good
Visit participating businesses in a night-long event titled “Shop or Eat Out to End Poverty.” The event celebrates International Day for the Eradication of Poverty, developed by the United Nations, and donate a portion of your purchase to Village Enterprise Fund.
Various Bay Area locations
Visit www.villageef.org for participating businesses

Safer Oakland town hall
Join fellow Oaklanders to listen, learn, share, and take an active part in planning for a safer Oakland. Featuring speakers, food, childcare, and live performances.
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(510) 444-0484

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Brower Youth Awards
Join in celebrating the achievements of the boldest young environmental leaders across North America at the 10th annual Brower Youth Awards presented by the Earth Island Institute. Prior to the awards ceremony, attend an opening reception and meet these young leaders in the flesh.
Opening reception 5:30 p.m., \$100; Awards ceremony 7:30 p.m., free
Herbst Theater
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(510) 859-9144

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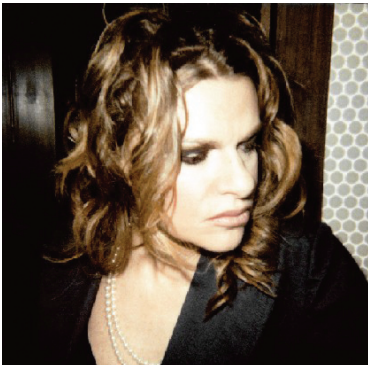
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POLITICS

Obama's Nobel, *Guardian* U.K. gag order, Mexican anarchists, environmental pork



PIXEL VISION

Sandra Bernhard interview, Whiskeyfest, Cool Black Ball, Teenquake, Fraiche



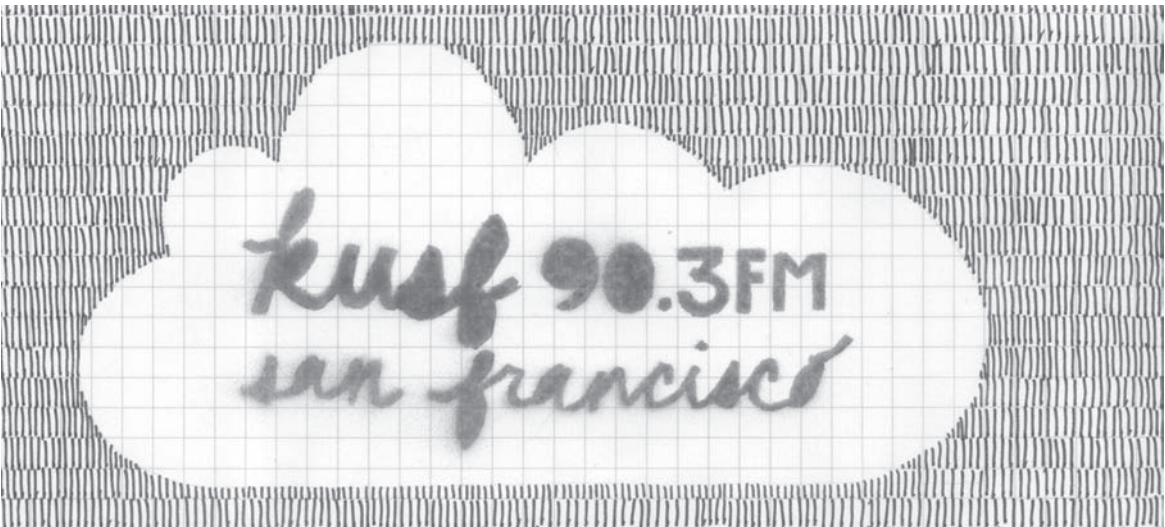
NOISE

West Fest posters, Mr. Marcus RIP, Part Time Punks pics, upcoming shows



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Gascón CONT. >>

ity in the Tenderloin, where more than 300 people at a time have been swept up in sting operations, and on marijuana-growing operations in the Sunset District, where 36 locations were raided (four of which Gascón said were discovered to be “legitimate” medical marijuana growers who had their crops returned by police).

The arrest surge generated a lot of positive press — but also is costing the city a bundle. Sheriff Michael Hennessey, who runs the county jail, told us that he had to reopen several jail housing units that had been slated to close to meet his budget for the current fiscal year. He said the average daily jail population in July was 1,861, but that it has risen to 2,146 in September, a 285 inmate increase.

If it stays at this level, Hennessey estimates that he’ll need up to \$3.5 million in additional annual funding to house the larger population, as he indicated in a letter that he wrote to the Board of Supervisors last month, letting them know that he will probably need a supplemental budget appropriate this year.

When we asked Gascón whether affected city agencies — including the Sheriff’s Department, District Attorney’s Office, and Public Defender’s Office — should increase their budgets to deal with the SFPD’s new approach, he said they should.

There’s a touch of the corporate manager about Gascón. When we challenged him to defend the efficacy of the crackdowns, Gascón pulled out a pen and paper and started drawing a Venn diagram, with its three overlapping circles. He explained that many criminal justice studies have shown that about 10 percent of criminal suspects commit about 55 percent of the crime, that 10 percent of crime victims are the targets of about 40 percent of crimes, and that crime is often concentrated in certain geographic areas.

By concentrating on the overlap of these realms, Gascón said police can have a major impact on crime in the city. Although Gascón admits that “police can never arrest themselves out of social problem,” he also said “there are people who do need to be arrested ... Most of the arrests are for serious felonies.”

It’s a potentially tricky approach — in essence, Gascón is saying that when you mix some people and some places (in this case, mostly people of color and mostly poor

neighborhoods) you create crime zones. The difference between that and racial profiling is, potentially, a matter of degree.

But Gascón defended the surge in arrests over the last two months as targeting those who need to be arrested and, just as important, sending a message to the greater Bay Area that San Francisco is no longer a place where open-air drug dealing, fencing stolen goods, and other visible crimes will be tolerated.

“We need to adjust the DNA of the region,” he said.

And while Gascón said the arrest surge might not be sustained indefinitely, he also frankly said that the city will probably need to spend more money on criminal justice going forward. In other realms of the recent crackdown, such as the police sweeps of Dolores Park and other parks ticketing those drinking alcohol, Gascón said that was more of a balancing act that will involve ongoing community input and weighing concerns on both sides of the issue.

It was when we pushed for the SFPD to ease up busting people in the parks who were drinking but not causing other problems that Gascón told us that the mayor had a different opinion and had been chiding his new chief to be tougher on public drinking.

In light of several recent shootings by SFPD officers of mentally ill suspects, we asked Gascón whether he’s satisfied with how the department and its personnel handle such cases. He didn’t exactly admit any problems (saying only that “there’s always room for improvement”) but said he was concerned enough to create a task force to investigate the issue last month, headed by Deputy Chief Morris Tabak.

When we asked if we can see the report on the 90-day review, Gascón didn’t hesitate in answering yes, “the report will be public.”

FIRE TEN COPS?

If Gascón follows through with his promises, internal discipline — one of the worst problems facing the department — could get a dramatic overhaul. The new chief wants to clear up a serious backlog of discipline cases, possibly by reducing the penalties — but claims to be willing to take a much tougher stand on the serious problem cases.

In fact, Gascón said he wants the authority to fire cops — that power now rests entirely with the Police Commission — and said there are eight to 10 police officers on the San Francisco force who should be fired, now, for their past

GASCON ON IMMIGRATION

SFBG Are you still concerned about waiting for the courts to determine a suspect’s guilt before turning him over to the feds?

GASCÓN Yes, it’s very much a concern. And by the way, I fully understand the concerns Sup. David Campos brings to the table.

I have the benefit of being on the other side also, where you have police agencies aggressively engaged in immigration enforcement, where people that frankly were not engaged in any criminal activity other than being here without authority — which sometimes, by the way, is not criminal. In fact, depending on whose numbers you listen to, anywhere from 30 to 50 percent of people who are here without authority in this country have not committed a criminal violation; they have committed an administrative violation.

And people get deported. I have seen very young people, people that basically came to this country when they were three, four years old, they are actually staying clean, they are going to school, and they get stopped for a traffic violation at age 17 or 18, and now all of a sudden they are getting deported to a country where they really have no roots at all. I have seen that, and I’m very sensitive to that.

On the other hand, I think it’s important also to recognize that in any group, whether you were here legally or not legally, whether you were born here or not, whether you are green, red, or brown, there are people that for a variety of reasons aren’t willing to live by the social norms we all need to live by to be able to have a peaceful environment.

I think that allowing the process to go all the way to the point where a judge decides whether to allow this to continue ... is probably too far down the food chain for my comfort level. On the other hand, I would not want to have police officers on the streets stopping people and trying to assess whether they are here legally or not.

So I think we need to find somewhere down the middle, that if person is arrested, there is a non-law enforcement review. And quite frankly, probably the best person would be the D.A. They determine whether they have a prosecutable case or not. If it’s prosecutable case and a predictable offense that requires reporting, then that would be a good time where a flag could go up.

SFBG But that’s not the process right now.

GASCÓN No, the process now is triggered by the Probation Department, which is a law enforcement entity. So I think we have a process where law enforcement is making a decision and Sup. Campos is looking at a process of adjudication.

SFBG It sounds as if you agree substantially with Sup. David Campos. Is there room for compromise?

Gascón I’m hoping there is room for compromise, that is something we’re trying to work with.

Sarah Phelan and Rebecca Bowe contributed to this report.

record of bad behavior. That would be a radical change — in the past 20 years, fewer than five officers have ever been fired for misconduct, despite the fact that the city has paid out millions in legal settlements in police-abuse cases.

Gascón also discussed controversial legislation by Sup. David Campos that would require due process before undocumented immigrant youths arrested by the SFPD are turned over to federal immigration authorities, an amendment to the sanctuary city policy that was weakened by Newsom.

Just days after arrived in town, Gascón had made comments to the *San Francisco Chronicle* supporting Newsom’s position and saying that under Campos’ legislation, “drug or even violent offenders could

be released by judges on reduced charges in lieu of reporting them for possible deportation.”

But in the interview with us, while not backing away from his previous statement, Gascón seemed to take a more nuanced position that pointed toward the possibility of compromise. He reminded us that he’d spent time in Mesa, Ariz., tangling with a county sheriff, Joe Arpaio, who has gone far beyond any reasonable standard in trying to arrest and deport undocumented residents. He also told us that he doesn’t think the cops, by themselves, should decide who gets turned over the feds for deportation.

That alone is a significant step — and suggests that Gascón could turn out to be one of Newsom’s best hires. **SFBG**

There is a small boutique at the very entrance of the shop that sells sex toys, erotic books, fetish gear, and a variety of small, phallus-shaped bric-à-brac. Customers are allowed and encouraged to bring their slaves. Spanking is permitted.

— from “I smell coffee and sex” by Juliette Tang, posted on the Guardian’s Sex SF blog

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Turf war

Public-private partnership converts SF fields to artificial turf despite lingering environmental concerns

By Rachel Sadon
news@sfbg.com

The signs around Kimbell Playground in the Western Addition announce the field's closure for construction until April 2010. Although they detail the extensive renovations, there is no hint that controversy swirls around one particular aspect: replacing living grass with synthetic turf.

In 2004, the San Francisco Recreation and Park Department issued an assessment of the city's recreation facilities that estimated the city needed 30 softball fields and 35 soccer fields to match demand from the city's players. Looking to get the most playing time from existing facilities, Rec and Park officials turned to turf.

Yet concerned citizens, community groups, and environmental organizations are trying to stop the conversion until the impacts of turf are better understood. Both sides say

they are fighting for the welfare of San Francisco's children. City officials tout increased availability of fields and reduced maintenance costs, while activists cite a wide variety of health and environmental issues.

"No one is happy about taking natural grass away," Rec and Park project manager Dan Mauer told the *Guardian*, "but we're trying to meet multiple demands with limited resources."

In fact, the department's steadily dwindling budgets led it to privatize the transition. In 2005, Rec and Park began collaborating with the newly formed nonprofit City Fields Foundation, signing a formal memorandum of understanding in 2006. This public-private partnership determined that without the resources to buy real estate for new fields, putting artificial turf on existing fields was the best alternative.

The transition began in 2006

with Garfield Square and Silver Terrace Playground; the partnership deemed both a success, and pushed for more. In February 2008, voters passed Proposition A, a \$185 million parks bond that included \$8.5 million earmarked for "park playfields repair and reconstruction." The legal text makes no mention of synthetic turf, but the money was intended to match funds from City Fields for the installation of turf, lights, and other improvements to designated fields.

The project is estimated to cost \$45 million, with \$25 million coming from City Fields and \$20 million from the city. Although cash-strapped Park and Rec department officials stress the financial benefits, environmental concerns prompted the department to create a Synthetic Playfields Task Force in March 2008 with 16 volunteer members.

The task force was charged with evaluating peer-reviewed data on a new generation of artificial turf that

improved on the older variety, commonly referred to by the brand that popularized it, AstroTurf. The new turf was less likely to cause injury than its predecessor and could withstand higher levels of play than grass, which takes time to absorb rainfall and must rest and regrow after heavy use.

The Synthetic Fields Task Force identified 11 possible issues of public concern and made a number of emphatic recommendations on how to proceed, including avoiding products with lead and investigating alternatives to rubber infill. Despite this, it didn't call for a moratorium and conversations continued.

The city has converted four sites, soon to be five, and added lights at a sixth as part of the Playfields Initiative. According to City Fields Foundation spokesperson Patrick Hannan, "These fields have gone from being fields of last resort to some of the most requested fields in the city." According to organization's estimates, the addition of lights and turf has added more than 27,000 hours of playtime to the first five sites.

Perhaps no one is more enthusiastic about synthetic turf than the sons of the late Gap, Inc. founder Donald Fisher, a regular funder of conservative causes. Bill, John, and Bob Fisher

founded and partially funded City Fields Foundation "to give back to the city and provide children with access to the same fields and opportunities they had as children," Hannan said.

Opponents argue that synthetic fields are not the same ones the Fishers played on as children. In January 2008, Pinky Kushner of the Sierra Club sent a letter asking the Recreation and Park Department to suspend the program until "it can be demonstrated that these projects will have no negative impacts on the environment or on human health and enjoyment of public open space."

Her letter references the city's Precautionary Principle, a policy whereby the city seeks to avoid taking action that might harm the environment even when there is a "lack of full scientific certainty about cause and effect." SF's Environment Department says the principle "does not advocate the avoidance of any and all potential environmental risks." Rather, it "advocates for a public process in which the benefits of an action or technology are weighed against potential risks."

Rec-Park and City Fields are confident the Synthetic Playfields Task Force inquiry meets the requirements. But Sup. Ross Mirkarimi has authored a resolution asking for a



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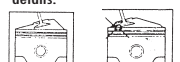
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moratorium on turf conversion until the state completes a study on the issue. Gov. Arnold Schwarzenegger signed legislation in September 2008 tasking state agencies to study the turf question and submit a report by September 2010.

Even if it passes, Mirkarimi's resolution is nonbinding and unlikely to halt the current conversion of Kimbell Field. But it does have support from activists who believe synthetic turf poses a health risk. In several parks, community members lobbied against the proposed conversions and successfully convinced City Fields and Rec and Park not to move forward.

Franco Mancini, president of Friends of McLaren Park, described how a few residents were initially opposed to the proposed fences and lighting but soon became embroiled in the larger issue of synthetic turf and "playing Russian roulette with our children's safety."

The new synthetic turf consists of a polypropylene fabric backing, an infill of crumb rubber made from shredded tires, and polyethylene fibers that replicate blades of grass. One of the principal concerns is that the crumb rubber infill, made from up to 50,000 tires per field, contains hazardous materials that pose potential



Artificial turf has increased playing time at Garfield Park on Harrison Street — but there are serious environmental questions.

GUARDIAN PHOTO BY CHARLES RUSSO

health risks. Other health concerns are the presence of lead as a color fixative and the possibility of zinc leaching into the groundwater.

There are also concerns about what to do with the fields when they wear out and whether particles leach into the environment, problems Rec and Park officials have promised to work with turf companies to address.

But so far research into the environmental impacts of turf have yielded conflicting results.

Resident Kelley Watts is concerned the "research is only in the very beginning stages" and compares the situation to the 1940s and '50s when conflicting research about cigarettes was emerging.

Concerns that turf overheats on

hot days led to ongoing moratoriums in Los Angeles and New York City. San Francisco's mild climate doesn't create the same problem, although it does have the underlying issue that synthetic turf absorbs heat and replaces carbon-absorbing grass, contributing to what is known as the "heat-island effect," a factor in global warming.

The Athena Institute, an Ontario,

Canada, nonprofit, estimates that for the average synthetic soccer field to be carbon-neutral, 1,861 trees would have to be planted and allowed to grow for 10 years.

Kimball Field is in the process of converting but the next project, and potential fight, will be at Golden Gate Park's Beach Chalet soccer fields next year. **SFBG**

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Sup. David Campos' legislation amending the city's sanctuary city policy — introduced in August amid supportive rallies and a leaked confidential memo attacking it — is about to be considered by the Board of Supervisors. | GUARDIAN PHOTO BY SARAH PHELAN

Fighting for juvenile justice

Do we want to risk deporting innocent kids — and seeing them die trying to rejoin their families?

Sarah Phelan
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Sup. David Campos' proposal to amend San Francisco's sanctuary policy so that the city guarantees due process to juvenile immigrants heads for a full vote of the board next week with the support of a veto-proof majority of supervisors.

Board President David Chiu and Sups. John Avalos, Chris Daly, Bevan Dufty, Eric Mar, Sophie Maxwell, and Ross Mirkarimi have signed on as cosponsors of the amendment, which also has the support of a broad coalition of civil and immigrants' rights organizations.

But with the mayor opposed to the bill and the daily newspapers agitating against reform, it's important to remember what's really at stake here.

As a team of civil rights experts notes, the Campos bill "will ensure that families are not torn apart because a youth is mistakenly referred for deportation and will encourage cooperation between law enforcement and immigrant communities by reestablishing a relationship based on trust, therefore increasing public safety."

Campos, who came to this country as an undocumented youth from Guatemala and represents San Francisco's heavily immigrant Mission District, says his proposal is a balanced solution to the draconian policy Newsom ordered last summer, without public input, the day after the mayor launched his 2010 gubernatorial bid.

When Campos introduced

his amendment this summer, after months of public conversations with law enforcement agencies and the immigrant community, Newsom responded by leaking a confidential legal memo that outlined possible challenges to the proposal.

Angered but undaunted, a group of civil rights organizations responded by issuing their own brief explaining why Campos' proposal is legally tenable and defensible.

As Angie Junck of the Immigrant Legal Resources Center, Robert Rubin of the Lawyer's Committee for Civil Rights, Julia Mass of the American Civil Liberties Union of Northern California, professor Bill Ong Hing of UC Davis Law School, and Angela Chan of the Asian Law Caucus explained, Campos' proposal "will allow immigrant youths to have their day in court and be heard by an impartial judge, ensuring due process is upheld for all of San Francisco's youth."

They argue that Campos' legislation seeks to "lessen the risk that the city will be liable for racial profiling, unlawful detention, and mistaken referrals of U.S. citizens and lawful immigrants for deportation while bringing the city's juvenile probation practices into compliance with state confidentiality laws for youth."

And as they point out, Campos' proposal won't prevent youths who have been found by a court to have committed a felony from being referred to ICE.

"The sanctuary ordinance has stood strong for 20 years, and the

proposed amendment strengthens the ordinance by taking steps to bring the city's practices more into compliance with state juvenile justice law," the brief states. "The legislation is a measured step in the right direction that will help restore accountability and fairness in the city's treatment of immigrant youth."

Or as Campos put it: "It's something we drafted very carefully in close consultation with the City Attorney's Office."

ARRESTED OR CONVICTED?

Campos' amendment seeks to shift the point at which immigrant kids get referred to ICE agents for possible deportation. Newsom's policy allows the police to refer kids to ICE the moment they're arrested. That means someone who turns out to be innocent and was arrested in error can still be deported. Campos wants the cops to wait until the felony charge is upheld in juvenile court.

Since July 2008, when Newsom ordered the city's current policy shift, 160 youths have been referred to ICE, increasing the risk they will be sent to detention facilities across the country, far from their families, without access to immigration legal services, based on accusations and racial profiling.

Abigail Trillin, staff attorney with the Legal Services for Children, told us that the Newsom policy makes San Francisco bedfellows with Texas and Orange County.

"A bunch of our kids go to Yolo County and Oregon, a lot to Los Angeles, others to Miami, Virginia, and Indiana, and some have already

been deported," Trillin said.

Trillin noted that Newsom's policy is destroying families by allowing innocent kids to be reported for deportation without the basic right to due process — often for minor offenses. She has already seen youth who are documented or innocent erroneously referred to ICE by juvenile probation officers, who often lack expertise in immigration law.

She also fears this miscarriage of justice could result in abuse and even death — especially if kids try to return to their homes and families by crossing the border, which has become increasingly militarized and perilous in the aftermath of the Bush administration's decision to spend billions to build a fence along the border.

Last week, the battle for juvenile justice took a fresh twist locally when Newsom's newly appointed Police Chief George Gascón said he hoped for a compromise involving third party review by the District Attorney's Office.

"I fully understand the concerns Campos brings to the table," Gascón said, referring to his previous job as chief of police in Mesa, Ariz., where he saw the anti-immigrant excesses of Maricopa County sheriff Joe Arpaio.

"I have the benefit of seeing the other side, where you have police agencies aggressively engaged in immigration enforcement, where people that were frankly not engaged in any criminal activity other than that of being here without authority, are being deported," Gascón said. He noted that being here without papers often is not a crime; it's just an administrative violation.

"I've seen very young people, people that basically came to this country when they were three or four years old and are staying clean and going to school, get stopped for a traffic violation at age 17 or 18, and now all of a sudden they're getting deported to a country where they have no roots," he said.

But the chief remains convinced that the criminal justice system needs to be able to use all legally available tools to deal with violent criminal juveniles.

"I'm not saying the district attorney needs to make the reporting. The triggering event could be the determination to file the case," Gascón said. "Frankly, I wish I'd been here a year earlier to deal with this issue," he added, noting that federal immigration hearings are "a kangaroo court."

"It's not a beyond-reasonable-doubt standard for people to get deported," he said.

"The other side of the coin is that this would be putting people in situations where they could be federally indicted for violations of law. And

you also have problems at state," he continued, noting that two federal grand juries are currently reviewing the behavior of the Juvenile Probation Department.

DUE PROCESS

Campos, a lawyer, appreciates that the new police chief is "genuinely trying to see if there is something he can do to resolve the situation. I believe if he had been in place where this discussion was going on a year ago, the mayor would have received better advice."

"The chief's comments reflect that what is happening here is pretty extreme," Campos added. "I recognize that changing the reporting process to a third party would definitely be better than what we have now, where the final decision rests with a police officer. But while it's better, it's not sufficient. Due process necessarily entails giving people their day in court, and letting a judge decide what actually happens."

Sup. Chiu, a former prosecutor, also said he appreciates Gascón's resolution attempt. "But the point of our system is that once you are arrested and charged, there are due process rights so you can respond to those charges."

Sup. Dufty, a mayoral candidate, said he expects that when the board passes laws, those laws will be implemented by Newsom. "As CEO of San Francisco, he has to comply with all legislation, including local laws the legislative body passes that he may not like," Dufty said.

"My mother was born in Czechoslovakia and was stateless when I was a boy," he added. "She had to register every year as an alien, so this is very visceral for me. If we are to be a sanctuary city, it's because everyone has due process. It's denying people's humanity and dignity and creating a two-tiered system for justice."

But mayoral spokesperson Nathan Ballard continued to assert that Newsom's current policy is balanced. "While he remains open to argument, the mayor believes the current policy strikes the right balance between protecting public safety and safeguarding the rights of accused criminals," Ballard, who had not replied to the *Guardian's* questions as of press time, told the *Examiner* last week.

But Trillin says she can't stand to hear Ballard falsely claim, one more time, that the city is going to shield criminals. "Ballard keeps repeating a completely false position, because Newsom's actual position is morally indefensible," Trillin said. "You can't have the mayor publicly say that young people don't deserve due process, so you have to make up stuff like this instead." **SFBG**



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Billboards and blight

By Steven T. Jones
steve@sfbg.com

GREEN CITY David Addington presents a tempting vision for revitalizing the seedy mid-Market area, a kind of something-for-nothing deal that helps the children, property owners, and residents of the Tenderloin and relieves that burden from the cash-strapped city government.

All we, as San Francisco voters, have to do is accept a few new billboards, which voters banned in 2002 by passing Proposition G. Well, actually, more than a few. More like a cacophony of flashy and interconnected electronic signs and large billboards on top of the area's 52 buildings. Proposition D, which Addington wrote and sponsors, would allow an unlimited number of business and general advertising signs along Market Street between Fifth and Seventh streets.

"I'm not afraid of signs," Addington says in his Southern drawl as we walk the neighborhood where he owns the Warfield Theater, the old Hollywood Billiards building, and the new Show Dogs gourmet hot dog joint next to the Golden Gate Theater, and where he seems to know everyone from scruffy street souls to his fellow business people.

As Addington points out, this is the most dilapidated stretch of Market Street, rife with vacant storefronts and cheap retail outlets, but bordered by U.N. Plaza on one side and the bustling Westfield Mall and Powell Street cable car stop on the other. It's a two-block stretch that is neglected and ignored by much of the outside world.

"To change that, you're going to have to make a dramatic visual presentation," Addington said, laying out a vision of a glitzy, twinkling theater district that lights up the neighborhood and beckons visitors. And the kicker is that by doing so, advertisers would pour millions of dollars of revenue into improving and promoting the neighborhood.

Property owners would get most of that money: 60 percent for most of them, but 80 percent those with street-level theaters, museums, or other interactive uses. "The idea is to create more ground-floor entertainment uses," he said, which, in turn, would liven up the neighborhood.

The rest of the money — and

all the sign permits and approvals — would be controlled by the Central Market Community Benefits District (CBD). Some of the money would go to things like a ticket kiosk, some to creating a master plan for the neighborhood, some to beautification programs, and some to youth programs in the Tenderloin, which Addington has used as a major selling point for Prop. D.

"This measure will change the lives of the kids of the Tenderloin next year," said Addington, whose money and vision have garnered significant support from across the political spectrum, including a majority of the Board of Supervisors, much of it locked down before most people even saw the measure coming.

But opponents say problems with the measure go far beyond just accepting billboards as the answer to blight, which is a tough enough sell in sign-wary San Francisco. They note that the measure for the first time usurps city authority over permits and gives it to a CBD, which profits from the signs and has no incentive to put the brakes on. Further, the vaguely written measure has no guarantees for how the money will be spent, or if the kids will indeed get any of it.

"We definitely need to do something about Market Street, but Prop. D isn't the thing," said Tom Radulovich, executive director of Livable City and the measure's chief critic. "It's very disturbing for those of us who believe in public process."

The Planning Department also raises concerns. Planning Director John Rahaim wrote in a scathing July 24 memo that the measure creates vague structures and logistical difficulties and tries to regulate sign content and delegate city authority in ways that may be illegal.

"Such unprecedented delegation of power to a private entity may create the risk of legal liability for the city. Moreover, because of the new powers that would be assigned to the CBD, concern regarding the CBD's membership, decision-making process, and accountability are apparent," he wrote.

Radulovich also takes issue with Addington's contention that the measure is needed to restore the luster of the once-vibrant theater district. "There's no legislative reason to do this if it's theater marquees you want," Radulovich said. "Prop. D is really about big billboards on the tops of buildings." **SFBG**

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Magnolia Gastropub & Brewery mixes brewpub standards with the occasional Louisiana twist, such as buttermilk fried chicken with mashed potatoes and braised chard (pictured).

PHOTO BY RORY MCNAMARA



20-something

By Paul Reidinger
paulr@sfbg.com

DINE Imagine a casting call for a beer commercial — a beer, I should add, marketed toward cool young people and not geezers or swollen couch slugs — and you'll have some idea of the scene at Magnolia Gastropub & Brewery on any given night. Loose halter tops, soccer butts, and headsful of tousled hair dot the *Rathskeller*-scape, while the human noise (let's call it the roar of youth) is so loud and steady as to achieve a transcendence. The noise is beyond noise; it warps reality and becomes another dimension. As a confirmed hater of noise, I should have hated it passionately, but it's hard to sustain that kind of energy when you are engulfed in a sea of jubilant 20-somethings. Like all human moods, exuberance is communicable, and you won't see many long faces coming out of Magnolia. On the other hand, you might well see some people, probably older than 40, gingerly checking to make sure their ears are still attached to their skulls as they regain the (comparatively) tranquil street.

Magnolia has been a beacon-like presence at the corner of Haight and Masonic for 15 years. In part, and in true pub fashion, it's a neighborhood

joint, but from the beginning the microbrewed beers have provided a broader draw. Magnolia was among the first of the city's modern brewpubs — places that brewed their own beer and matched good food to go with it. And while the kitchen has recently undergone a change of chef, with Ronnie New now in charge, the food retains its gastro-pubby, beer-friendly edge. There's a daily pizza, a burger made with Prather Ranch beef, and (at lunch) a meatloaf sandwich. But New has Louisiana roots, and he's infused Magnolia's new menu with various Cajun and Creole touches.

You'll find quite a few of these among the side dishes (\$5), which include collard greens, dirty rice, cheese grits, and black-eyed peas simmered with ham hocks. I love black-eyed peas and consider them a real delicacy, and how could you go wrong simmering them with ham hocks? But something did go wrong — maybe a total dearth of salt — and the result was lifelessness. There was considerably more kick in the vinegary (though non-bayou) sauerkraut, but when we asked whether it was house-made, our server shook her head. (Service is surprisingly good, by the way, considering the intensity of the evening rush, but the service staff's manner is Parisian in its emphasis on efficiency rather than fawning.)

Okra, a staple of bayou cooking, makes its presence felt in ways subtle

and not. You can have it more or less straight up, as a buttermilk-battered and deep-fried appetizer, but it also appears in the succotash that accompanies a slab of pan-seared halibut (\$19). The fish, topped by a beret of basil aioli, is nicely cooked, moist and flaky, but the plate is dominated by the colorful succotash, a gravelly mat of corn kernels, halved cherry tomatoes, and okra splinters.

Not all the food is Louisiana-inflected or even pubby. We were especially impressed by a watermelon salad (\$7), which managed to give the late-summer bounty of California a sly Saharan aura. The cubes of melon were tossed with slices of peeled, seeded cucumber and chunks of goat cheese and then dressed with a saba vinaigrette and shreds of mint. Some sweetness, some tang; a bit of creaminess, a bit of crunch. (The watermelon, incidentally, is thought to be native to Egypt and was cultivated as a means of carrying water in the desert.)

And a summer tomato soup (\$7) could have been on the menu at many a California-cuisine spot. The (hot) soup had a pleasant coarseness, but the real treat was the archipelago of croutons, coated with melted Gruyère, bobbing in the middle of the bowl.


In a surprising development, desserts are quite good — neither overwrought nor (as is so often the case at pub-style establishments) ordinary and perfunctory. A plum crisp (\$7) was deftly enlivened by the addition of tomatoes; their texture was difficult

to distinguish from that of the plums, but their earthy acidity helped damp the sweetness. I would have called this dish a crumble, since it was in effect a shallow dish of stewed fruit with the pastry bits scattered over the top like sprinkles on a doughnut. There was no proper crust.

A pair of tiny ice-cream sandwiches (\$7), like sliders, reached the table in a supercooled condition, and we were told to let them stand for five minutes so they could relax. The crisp, alas, didn't last that long, so when we turned to the sandwiches, they were still slightly gelid. But the flavor of the Bi-Rite roasted banana ice cream glowed through the cold, and the graham-cracker cookies were like un-lemony madeleines. (Perhaps to compensate for the lack of lemon, the inner faces of the cookies were smeared with white chocolate.) The bite- (or two-bite-) size of the sandwiches was also a bit of caloric discipline for those of us no longer in our 20s. A diamond might be forever, but not a soccer butt. **SFBG**

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The art of biking

By L.E. Leone

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CHEAP EATS



Earl Butter and me decided there was one thing we wanted to see at the Hardly Strictly Bluegrass Festival. So I stole my downstairs neighbor's bike, borrowed a lock from another neighbor ... who had to figure out the combination on the Internet ... which took time ... me thinking ...

Can bike thieves get online?

Banking on *probably not*, I put the heavy lock in my purse, raced to BART without a helmet, almost falling every time I stopped because the seat was so high, carried it up the steps and onto BART, which became crowded, and 45 minutes later had to carry it up even more steps than before.

And when I came up from underground I was almost blown over by the wind. My handlebars were bent at a weird angle to the front wheel, but I managed to make it to Earl Butter's house without veering into any busses or anything. Then we rode to Golden Gate Park.

The sun was setting. The temperature was arctic. Elsewhere in the Bay Area, houses were falling down. (Well, one did, I heard later on the radio.) On north-to-south streets we would have been blown sideways into parked cars were it not for the ingeniousness of spokes. As long as we were aiming west, the wind was merely pushing us backward. Which seemed safe enough, except for the blinding sun. I couldn't see Earl Butter in front of me, and wondered how in the world car drivers would see me.

Still, that's the way you gotta go to get from the Mission to the park: west. At every other corner or so, Earl Butter would wait for me to catch up. I was so surprised: I'm supposed to be a soccer player. I can play three games in one Sunday, but I can't ride a bike up a hill.

Six hours later we arrived at the festival.

There was nowhere to lock our bikes. I wished I had a camera, it was so beautiful, bikes totemed onto, around, and *up* every single signpost and pole, clinging at impossible angles, colorful and Seussian.

"I suggest you lock them to trees," the guy at the gate suggested, but even all the trees were taken, bikes hanging from every reachable

limb, strange fruit. It was so pretty. I tried to think of this as an art exhibit, and my reason for coming, since I knew the Flatlanders, the last act of the evening, were already halfway through their set.

We had to do a little bush-whacking, but we eventually found some uncharted trees to lock onto. It was getting dark by then, and I realized I would need two things I didn't have to get my bike back later: a flashlight and reading glasses. There was some solace in the thought that a bike thief would need at least one of those things, plus Internet access. Or, I guess, a saw.

We found our stage in time to catch four songs, none of which were particular favorites of mine, and then, thanks to full moons and the glow of my iPod, we found and even unlocked our bikes. By this time I couldn't feel my toes, my fingers, or my nose. And it finally occurred to me that my borrowed-ish bike had not one single reflector anywhere on it, let alone a light, and that I was wearing all black and was about to die.

Now if there's one thing you know about me after all these years on the toilet, it's that I absolutely positively *hate* to die on an empty stomach. And that's where Chiang Mai comes in. So once again, my fear of dying hungry saved my life.

Because this cute little Thai place on Geary Street was warm in more ways than one: 1) it was warm; 2) it was sweet and cozy, all a-clutter with plants and cute things and shit, which restored my will to live; and 3) tom yum.

"Medium?" the waitressperson guessed.

I shook my head, said, "Hot as you got."

Side a noodles, cause I knew I'd need the carbohooah just to get back out to the sidewalk, let alone home. And now I have a new favorite restaurant.

CHIANG MAI

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Sat.-Sun. 5 p.m.-10 p.m.
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L.E. Leone's new book is *Big Bend* (Sparkle Street Books), a collection of short fiction.

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THURSDAY OCT. 15

LIT

The Masonic Myth

With *The Da Vinci Code* author Dan Brown's new action-mystery book, *The Lost Symbol*, just released, interest in Freemasons and their culture has been significantly ramped up yet again — perfect timing for San Francisco writer (and Freemason) Jay Kinney's new tome *The Masonic Myth* (Harper One), an account that examines and discusses their history and place in society, looking at them from an insider's perspective. Hoping to dispel the myriad rumors that have circulated for centuries about the group, Kinney explains how he became a Freemason himself, and points to the group's charitable efforts in their local communities as evidence of some of their true purposes. Conspiracy theorists still abound, however, and all interested parties can hear Kinney himself discuss the book at this event. **(Sean McCourt)**

8 p.m., free
Fields Bookstore
1419 Polk, SF
(415) 673-2027
www.fieldsbooks.com

VISUAL ART

Justin Beal, Lena Daly, Kate Owens

The last time I was at Jancar

Jones Gallery it was for their curiously titled "Nothing" show. Because the works were barely visible, people opted to stare at each other, and an exciting, intimate buzz developed where both artists and attendees drank from the same keg and leaned against the same wall. While the space's new show (works by Justin Beal, Lena Daly, and Kate Owens) promises more substantial objects — which may distract viewers and attract entropy — JJG maintains a penchant for the informal and minimal. Put those two together and you get inconspicuous, monotonous artworks that abandon visual appeal in favor of eliciting conversation. Everybody uses everyday items, so everyone is going to have an opinion to share when something like their favorite soda pop gets put into a new context. **(Spencer Young)**

Through Nov. 7
Reception tonight, 6–9 p.m., free
Jancar Jones Gallery
965 Mission, Suite 120, SF
(415) 281-3770
www.jancarjones.com

DANCE/THEATER

"The Future Project: Sunday Will Come"

Erika Chong Shuch's work is driven by an insatiable hunger to ask questions there may be no answers for. Why else would

she make a piece about a goldfish, or the effect of incarceration on those on the outside, or life in outer space and cannibalism? Those are just a few of the topics she has tackled in her less-than-a-decade-old career. But the reason we go to see her is that she keeps coming with new dance theatrical forms. No piece looks like anything she has done before. Chong Shuch is also very good at ferreting out excellent — sometimes underrated — musical, dance and theater collaborators. For her newest endeavor, "The Future Project: Sunday Will Come," her ESP Project is working with Campo Santo, one of the oldest and still-hot Latino performance groups. What is the work about? The future, of course. **(Rita Felciano)**

Through Nov 7
Thurs-Sat, 8 p.m., \$15–\$25
Intersection for the Arts
446 Valencia, SF
(415) 626-2787, ext 109,
www.theintersection.org

FRIDAY OCT. 16

EVENT

"Curries of the World"

Spicy, tangy, earth-toned curries make the culinary cut at Union Square's New Delhi Restaurant, where world-class chef Ranjan Dey hosts "Curries of the World," a benefit for

children's aid organization Compassionate Chefs Café. The well-traveled star of PBS series *My India! With Ranjan Dey* will offer a little storytelling on the background of the popular dish, a pan-Asian saucy delicacy crafted from 20 different blends of spices. Post-lesson, put your newfound curry expertise to the (taste) test, with a spread of nibbles plus mango lassi and Indian beer or wine. **(Jana Hsu)**

5–6:30 p.m., \$35
New Delhi Restaurant
160 Ellis, SF
(415) 397-8470

EVENT

SHARKtoberFest

Spend an evening under the sea and party among sharks and other denizens of the deep as part of Aquarium of the Bay's SHARKtoberFest, an event to raise funds for shark conservation and honor the recipient of their first SharkSaver Award, "Sherman's Lagoon" cartoonist Jim Toomey. In addition to feting the artist, whose comic follows the adventures of a lovable shark that teaches readers about marine life, visitors can also enjoy food, drinks, music, and more. The following day, Toomey and others will be on hand for a shark film festival, and Saturday night families will have the opportunity to spend the night in the aquarium, laying just inches

from several species of sharks swimming overhead. Where else can one boast of "sleeping with the fishes" and still live to tell the tale? **(McCourt)**

Party, 6:30 p.m., \$25
(Sat/17: Film fest, 1–5 p.m., \$17; sleepover, 7:30 p.m., \$60)
Aquarium of the Bay
Pier 39, SF
(415) 623-5300
www.aquariumofthebay.org

SATURDAY OCT. 17

EVENT

Potrero Hill Festival

The *Guardian's* own 'hood turns party central at the 19th annual Potrero Hill Festival, where blues music and sticky blue cotton candy will go hand-in-hand against views of the brilliant San Francisco skyline. Start at the Potrero Hill Neighborhood House (affectionately known as "the NABE") for a New Orleans-style brunch — whipped up by students at the nearby California Culinary Academy — accompanied by sounds of the Apollo Jazz Group and Jennifer Bryce. Then, head up, and up, the hill (or hop a shuttle bus) to 20th Street, where local craft vendors, entertainers, and family fun (including a petting zoo) await. **(Hsu)**

Brunch, 9 a.m.–1 p.m., \$10
NABE

953 De Haro, SF
Fair, 11 a.m.–4 p.m., free
20th Street between Missouri and Wisconsin, SF
www.potrerofestival.com

EVENT

Lit Crawl

San Francisco does October right: if you're a fan of neon and drugs, you've got LoveFest. If you like banjos and Southern gentlemen, you've got Hardly Strictly Bluegrass. But if you're allergic to sunlight and prefer to kill yourself with whiskey and Bukowski, well then, there's the infamous Lit Crawl. Capping off the week-long literary festival, Litquake (celebrating its 10-year anniversary), Lit Crawl is a massive gathering of poets, journalists, and performance artists who bring their words and empty glasses to the Mission District, offering free readings and performance pieces in 50 bars, boutiques, and alleyways. There are workshops too, so bring your novel-in-progress and get some advice. First-timer? Two tips: wear tennis shoes and get there early. **(Lorian Long)**

6:00 p.m., free
Mission and Valencia (various locations), SF
www.litquake.org

MUSIC

Mount Eerie

Phil Elverum is one haunted

An exciting, intimate buzz developed where both artists and attendees drank from the same keg and leaned against the same wall.



(1) Brother Ali (see Sat/17); (2) Jay Kinney’s *The Masonic Myth* (see Thurs/15); (3) w00tstock’s pimpin’ Wil Wheaton (see Mon/19); (4) chef Ranjan Dey (see Thurs/15); (5) Beach House (see Mon/19); (6) Potrero Hill Festival: yep, there will be clowns (Sat/17); (7) *Rethink the Shark* screens as part of SHARKtoberFest (see Fri/16); (8) Erika Chong Shuch Performance Project and Campo Santo collaborate on “The Future Project: Sunday Will Come” (see Thurs/15); (9) Ghostface Killah (see Tues/20).

motherfucker. His songs are rich with sound, relying on varied instrumentation (pianos, organs, fuzzed guitars, booming drums) and sometimes whispering sometimes bellowing vocals. Lyrically, Elverum sings of mythical creatures, lost love, backyard ghosts, and snow-covered pine trees. He has ice in his veins, having grown up in Anacortes, Wash., then moving to Norway to spend a winter alone in a remote cabin. He uses the cold familiarity of freezing landscapes to produce songs that are gently destructive. In 2003, Elverum changed his band name from the Microphones to Mount Eerie, signifying a move towards a darker, more terrifying sound. His latest album, *Wind’s Poem*, opens with a menacing, teeth-shattering explosion of distorted guitars and crashing cymbals. What follows is an 11-and-a-half-minute epic, “Through The Trees,” which features a dragging drum-beat and several synthesizers rigged up to sound like a David Lynch score. The entire album is relentless in its effort to translate the feel of nature into sound. Perhaps Elverum is the last Romantic, and *Wind’s Poem* is his own “Mont Blanc.” (Long)

With WHY?, Au, and Serengetti and Polyphonic
9 p.m., \$16

Great American Music Hall
859 O’Farrell, SF
(415) 885-0750
www.musicchallsf.com

EVENT

Southern Exposure block party plus “Bellwether”
In case you haven’t heard, Southern Exposure is reopening, and is throwing an art-opening-plus-block-party to celebrate. The 35-year-old gallery didn’t go too far (15 blocks), but is going all-out on this one, with artist projects that include “plane flying overhead,” “teleportation device,” “manifesto,” and “DIY hooch.” If the hooch hasn’t gotten you hooked, then SoEx will also have electro-knob masters Wobbly and Eats Tapes (last time I saw Eats Tapes was underneath a sweaty party tent made of old bed sheets!) to ensure that the block party lives up to its name instead of becoming yet another small food and crafts fair. (Young)

4–10 p.m. (“Bellwether” continues through Dec. 12), free
Southern Exposure
3030 20th St., SF
(415) 863-2141
www.soex.org

MUSIC

Brother Ali
How did we decide that Michael Jordan was the greatest basketball player alive? Was it

because he spent the ’90s prancing around press boxes, beating his chest, and telling everybody he was? Nope. MJ laced up his Jordans and proved it, night in and night out. Just ask Bryon Russell and Craig Elho (and the rest of the damn league). So why can’t we use that same logic when it comes to music? Just because a long-haired, auto-tuned midget declares he’s the king of his chosen profession, why must we believe it? It’s been a long-held cliché that hip-hop is a competitive sport, and, using the logic of sports, it’s clear that, when it comes to content and delivery, Brother Ali is second to none. From his wildly underrated 2004 debut LP, *Shadows On The Sun* (Rhymesayers) to his recently-released, introspective gem *Us* (Rhymesayers), Minneapolis’ finest has consistently been the game’s best emcee. Throw in a top-notch supporting cast — producer Anthony “Ant” Davis in the Scottie Pippen role — and you’ve got a dynasty on your hands. Don’t believe me? Go see for yourself. (Daniel N. Alvarez)

With Evidence, Toki Wright, and BK-One
9 p.m., \$15
Slim’s
333 11th St., SF
(415) 255-0333
www.slimstickets.com

MONDAY
OCT. 19

MUSIC

Beach House
When Beach House takes the stage of Bottom of the Hill, they’ll transform the venue into a small-town dancehall, complete with hanging lights and the hum of cicadas. The band’s Victoria Legrand and Alex Scally are a tight-knit duo making music that fills the night air with a touch of longing and narcotic dreaminess. They get compared to Mazzy Star a lot, mainly because of their reverbed-out slowcore sound. But while Hope Sandoval’s vocals are more precious than desperate, Legrand’s voice is deep, almost androgynous, and it’s lonely as hell. Come and lament, or celebrate, the decay of summer into fall, and be sure to bring a cardigan. There will be plenty of wispy bangs, boots, and milky-white complexions. (Long)

With Papercuts and DJ Andy Cabic
9 p.m., \$14
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

EVENT

w00tstock
Though geeks have been picked on and made fun of for genera-

tions, with the advent of the 21st century computer age and mainstream successes of all manner of tech-related products (and even the acceptance of sci-fi watching and comic book reading), we can now proudly come together for a celebration of our collective nerdiness. Join Adam Savage from *Mythbusters*; Wil Wheaton from *Star Trek: The Next Generation*; Paul and Storm, Molly Lewis, and Kasper Hauser for a night of music, comedy, readings, films, demonstrations, and more that embrace — w00t! — geek pride. (McCourt)

Also Tues/20
7:30 p.m., \$22
Swedish American Hall
2170 Market, SF
(415) 861-5016
www.cafedunord.com

TUESDAY
OCT. 20

MUSIC

Ghostface Killah
I’m not going to pretend to be a hip-hop aficionado. According to my iTunes, the amount of hip-hop and rap I listen to is roughly 2 percent of my music. And while Ghostface Killah likely makes up half of that two percent, I’m not a dedicated fan. I haven’t even heard his new album — I just know I freaked out the first time I

heard “Fishscale” — so who am I to say go this show? Let’s find out what Ghostface’s “real fans” suggest via his MySpace page. Rainstorm: “This new album is real different. I don’t think anyone else done this before. Hot album, the ladies will respect it.” The Incredible Puff: “Copped the new shit. I am feelin’ this LP. Big ups.” eseai-be-one: “MAN LUCKY FROM YOUR NEW ALBUM (sic) I AM FROM MEXICO & LOVE YOUR MUSIC.” There you have it, straight from the source. (Young)

With Souls Of Mischieff, Fashawn, Strong Arm Steady, and Deep Rooted
9 p.m., \$26
Slim’s
333 11th St., SF
(415) 255-0333
www.slimstickets.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing a SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

arts + culture

From “cult” to cottage industry to record label, Anticon has gone through many manifestations and continues to thrive. Seven reasons why over the label’s eleven year history: (from left) Sole, Alias, Doseone, Why?, Jel, Pedestrian and Odd Nosdam.

SOLE PHOTO BY YASMIN HOLLAND; ALIAS PHOTO BY SUZY POLING; DOSEONE PHOTO BY DIANE JONES; WHY? PHOTO BY PHOEBE STREBLOW; JEL PHOTO BY MARISSA GERSTENZANG



Collective growth

After 11 years and many manifestations, the sound of Anticon still travels

By Mosi Reeves
arts@sfbg.com

MUSIC Last December, Anticon celebrated its 10th anniversary with a concert at the Knitting Factory in New York. It was an emotional reunion. Many

fans flew from around the world to see a hip-hop collective that hadn't performed together since a 2002 concert at Slim's in San Francisco. Peter Agoston, the event's promoter, says it took a year to pull it together.

This was a far cry from 1999, when most of the original Anticon seven (along with more than a few couch-surfers) lived communally in an East Oakland warehouse. Tim “Sole” Holland, Adam “Dose One” Drucker, Yoni “Why?” Wolf, Brendon “Alias” Whitney, Jeffrey “Jel” Logan, David “Odd Nosdam” Madson and James Brandon “the Pedestrian” Best sought to revolutionize hip-hop, injecting the art form with absurdist humor and beatnik poetry. Every month, they held court at Rico's Loft in San Francisco, performing college radio hits like “It's Them” and “Rainmen” as throngs of Bay Area backpackers

shouted along. Dose One, Anticon's madcap poet, says, “We were crew, posse, label, brotherhood, and boys-club.”

A decade later, Anticon has become a brand and a myth. Baillie Parker, who faithfully attended those Rico's Loft showcases, became an eighth member, label manager, and co-owner in 2001. Slowly (and sometimes painfully), he steered the label toward solvency, streamlining the collective's unpredictable adventures into a small business. Then he ceded day-to-day responsibilities to his former intern Shaun Koplow, a student at UC Berkeley. After Koplow graduated, he moved back to his native Los Angeles, and now runs the label there.

Today, Anticon Records is surprisingly durable and stylistically varied. Recent albums include melancholy rock (Anathallo's *Canopy Glow*, 2008), wintry indietronica (Son Lux's *At War With Walls and Mazes*, 2008) and punchy, synthesized instrumental beats (Tobacco's *Fucked Up Friends*, 2008).

Meanwhile, the collective that founded the label has splintered and scattered across the country. Some remained in the Bay Area (Dose One, Jel, Odd Nosdam, and Parker)

while others moved elsewhere (Sole in Denver, Colorado; Alias in Portland, Maine; and the Pedestrian in Los Angeles; Yoni Wolf is currently “homeless” while he embarks on a months-long tour). They still own the label and make major decisions together. However, each pursues his individual career. Some collaborate, others do not.

What does it all mean? It doesn't take a *Rashomon*-like investigation to figure it out. “We all send each other friendly [e-mail] messages every few months, but we're not like this cult. And I think that's good,” says Sole. “When we tried to be a cult, we realized that none of us made very good cult members.”

ORIGINS OF AN ICON

Anticon's symbol is an ant. Ant-ic-*on*. It was designed by the Pedestrian, a Los Angeles native, and Sole, who grew up in Portland, Maine. The two met in 1992 on a Prodigy message board for cassette trading. Both were avid tape collectors, the lingua franca for music dispersion before the Napster era. They bonded over a love for the Los Angeles scene, where Freestyle Fellowship and the Shapeshifters pioneered speed-rapping and obtuse, free-associative rhymes; early Midwest battle-rap crews like Atmosphere and 1200 Hobos; and obscure Canadian groups like the Sebtones.

Anticon coalesced around a series of fortuitous happenings. Alias and Sole met when both lived in Portland; there was the 1997 Scribble Jam,

famous in rap circles for its battle between Dose One and a pre-Slim Shady Eminem; Dose One's frenzied networking skills brought him in touch with Jel, and then Sole; and Dose One made fast friends with Why? and Odd Nosdam when he lived in Cincinnati in the late 1990s.

After Sole and the Pedestrian came up with the Anticon concept in 1998, Sole moved to Oakland to work for Listen.com. The rest of the crew eventually followed him there. “I was making \$50,000 a year during the dot-com rush,” he says. “I didn't have any expenses, so I just put all the money into starting the label.”

Anticon's first release, 1999's *Music for the Advanced Hip Hop Listener* EP was an invitation and a challenge, with Alias' “Divine Disappointment,” which imagines an argument between father and son, and “Holy Shit,” a posse track marked by precociously off-kilter rap flows. A compilation, *Music for the Advancement of Hip-Hop*, followed later that year. “For me, it was about representing these underground aesthetic movements,” says the Pedestrian.

But the only song anyone remembers from those records was Sole's missive “Dear Elpee.” On the surface, it was a battle record directed at El Producto, the incredibly talented rapper/producer whose group Company Flow recorded the 1997 opus *Funcrusher Plus*. El-P memorably coined the term “independent as fuck” to distance himself from mainstream rap, then lost in the throes of Puff

Daddy's hyper-commercial “jiggy” era. But Sole saw hypocrisy in East Coast tastemakers such as Rawkus Records, which distributed Company Flow's records. He felt they excluded anyone who didn't live in New York City, and was disgusted at how they extolled “independent” virtues while launching sophisticated marketing campaigns to promote themselves.

“Dear Elpee” wasn't just a dis against a popular rapper, it was a distillation of Anticon's scrappy, outsider stance. “Underground hip-hop is a mentality. It's not supposed to be commercial. You're supposed to spit an 80-bar verse and people are going to love it,” says Sole. “I felt like [hip-hop] needed a little chin check.”

On his subsequent two solo albums, 1999's *Bottle of Humans* and 2001's *Selling Live Water*, Sole honed his sarcastic and brutally honest persona. He criticized himself and attacked his unnamed enemies, exposing thoughts of paranoia and depression. With songs like the brilliantly melancholy title track, he sowed the seeds of what would later become known as “emo rap.”

Meanwhile, Jel and Odd Nosdam (along with other producers such as Alias and DJ Mayonnaise) drew from a wide breadth of influences, from orchestral rock like Radiohead and Flying Saucer Attack to electronic acts like Boards of Canada. They made tracks using rudimentary equipment, including 4-track and 8-track recorders and SP-1200 sampling

CONTINUES ON PAGE 24 »

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Oct 27 Prologue
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preshow discussion
with the director of
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After the
8 p.m. show Get psyched as we
explore the characters'
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behaviors.

Nov 3 Audience Exchanges
After the
7 p.m. show After the show, stick
around for a lively
Q&A session with the
incredible cast of
November.

Nov 4 OUT with A.C.T.
After the
8 p.m. show Mingle with the cast
while enjoying free
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Alan Denton. Photo: Alice Shaw

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US Premiere

VIOLATED ANGELS

Thu, Oct 15, 7:30 pm

Wakamatsu's most sadistic and coldest
work is based on the mass murder spree by
Richard Speck in 1966. (1967, 57 min, digital
video from new HD master)

GO, GO SECOND TIME VIRGIN

Sat, Oct 17, 7:30 pm & Sun, Oct 18, 2 pm

The story of two damned and abused
teenagers who meet and fall in doomed love
on a Tokyo rooftop. (1969, 65 min, 35mm)

—SHOWN WITH—

US Premiere

VIOLENT VIRGIN

Sat, Oct 17, 8:50 pm & Sun, Oct 18, 3:20 pm

Surreal madness mixed with Christian
symbolism erupt when a gang of men and
women bring a virginal couple into a barren
landscape. (1969, 66 min, digital video from new
HD master)

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CLOSING SOON!



JOHN BALDESSARI A PRINT RETROSPECTIVE

from the Collections of
Jordan D. Schnitzer and His Family Foundation

This exhibition presents over 100 prints spanning four decades of John Baldessari's career from the 1970s when the artist abandoned painting to work exclusively with photography and text. He is known for his use of photographic images and text to which he adds colorful cutout shapes to create unique collage-based arrangements.

7.11.09—11.8.09

John Baldessari: A Print Retrospective from the Collections of Jordan D. Schnitzer and His Family Foundation has been organized by the Fine Arts Museums of San Francisco and the Jordan Schnitzer Family Foundation.

Image: John Baldessari, *Person with Guitar (Red)*, 2005. Five-color screenprint on Sintra board with hand painting. Collection of Jordan D. Schnitzer

34th Ave. & Clement St., San Francisco
Tue–Sun, 9:30am–5:15pm
legionofhonor.org 415.750.3600

Legion of Honor

Anticon CONT.

keyboards, resulting in songs that expounded a murky and intimate low-fi aesthetic.

Anticon's recordings were imbued with a childlike playfulness. In 1998, Sole, Dose One, and Alias collaborated with Minneapolis rapper Slug [from Rhymesayers group Atmosphere] under the name Deep Puddle Dynamics. Alias explains the concept: "[The group name is] in reference to puddles ... because of how they form, you sometimes can't tell how deep they are until you stand in them or observe them really closely."

Deep Puddle Dynamics' 1999 album, *The Taste of Rain ... Why Kneel* (a title inspired by Jack Kerouac's poem "Some Western Haiku"), mixed wide-eyed abstraction with introspective thoughts. On the yearning "June 26, 1998," they trade lines until their voices became a kind of Greek chorus. "What is the meaning of life?" they chant. "Fortune, health, knowledge, success / Woman, man, trust, progress / Culture, faith, healing, destiny / Endurance, family, science, society."

"It was so inspiring to be around those cats and see how they operate," says Alias of those recording sessions. His shy New England demeanor contrasted sharply with Dose One and Sole's bravado. "It's weird to go back and listen to it now. ... It shows its age, and it shows its awkwardness."

However, Anticon's precocious search for deeper truths through hip-hop, a genre often maligned for its lack of intellectual discourse, endeared them to listeners around the world. The collective helped spark a cottage industry of aspiring rappers, a sensibility built around tweaked flows and five-minute soliloquies, and nourished a brief, exhilarating moment of hip-hop experimentalism in the early 2000s.

Alias says, "I've been at shows and had kids come up and tell me how much my music has meant to them. They'll tell me stories like when their father passed away, all they did was listen to 'Watching Water' [from *The Other Side of the Looking Glass*, 2002] for a week. Then they'll show me that they have these Anticon-related tattoos or something. It's crazy. It makes me feel embarrassed."

OFFBEAT STREET

If Sole is the blustery visionary who led Anticon into war, then Dose One is the eccentric who personifies its unfettered creativity. His catalog, issued via several record labels, ranges from the bleak tone poems of *Circle*, his 2000 album with producer Boom Bip; to Subtle, a band formed with Jel

and keyboardist Dax Pierson. Over the course of three albums (including 2008's *Exiting Arm*), Subtle molded rap, electronics, rock, jazz-fusion and whatever else they could find into a searing and dense whirlwind of word and sound.

"We were artists' artists without a doubt. Still are," says Dose One. "It was DIY ... and you could hear the flaws, the sensitivities, the trying-something-new, even when it was over the top or egregious."

Dose One's strangely disembodied, half-sung raps epitomized Anticon's greatness as an offbeat take on hip-hop culture. It should have made a bigger impact on the rap industry, and there are several reasons why it didn't. First, Sole's battle with the iconic El-P, whose music was just as experimental and groundbreaking as anything Anticon made, turned many people against him. And yes, Anticon was undoubtedly too weird for a generation raised on 2Pac and Jay-Z.

Most damaging were assumptions that Anticon was full of rich, ego-driven art-school snobs who made hip-hop for white people.

Those accusations struck Jel as funny. The Midwest native has been devoted to hip-hop for most of his life, and his placid, straightforward demeanor results from a staunchly lower-middle-class background. "All the shit that came out of nowhere about us not paying dues all comes from the racism that was involved," he says.

The Pedestrian admits that part of the problem was attitude. "When we were doing that whole pretentious 'Music for the Advancement of Hip-Hop' shit, for me it was about representing these underground aesthetic movements," he says. "I didn't imagine we would look as white as we did. It really surprised the shit out of me. And in retrospect, we should have done things differently."

"In those early years, the crowd was pretty fucking white," he continued. "I know there was definitely a consciousness about it — we were thinking about it. But we were fucking kids. We didn't know how to deal with these really difficult situations."

By the summer of 2002, when Anticon held a series of come-to-Jesus meetings to determine the label's future, all of its members realized they weren't a hive-mind group of crazy MCs à la Wu-Tang Clan (with Sole as the RZA), but eight very different people. Wolf, whose esoteric music masks a highly disciplined songwriting approach, felt those aspirations were "unrealistic." "There was almost a utopian idea about record-making, that it could almost be a socialist

affair," he says.

As Anticon evolved from a move-into a traditional company, it meandered creatively and financially. Some released material that paled in comparison to past efforts (Sole's *Live from Rome*, 2005). New signings, such as indie-pop multi-instrumentalist Dosh (self-titled, 2003) struggled to gain recognition for music that had nothing to do with hip-hop. Eventually, though, Anticon Records learned how to promote releases by its onetime collective as well as its growing indie-rock and electronic roster.

"The way it's perceived by artists, particularly rock artists, I think they see it as a natural progression," says Sole of Anticon Records' development. "All the outside-of-hip-hop-world friends we've made over the years see it as a natural evolution because what we've done has always been pretty melodic and rock and musical anyway."

Some of the onetime "cult" members who felt overshadowed during those early years forged individual identities. Alias, who always felt "awkward" when he rapped, moved back to Maine with his wife and focused on production instead. His efforts yielded 2007's *Brooklyn/Oaklyn*, an evocative collaboration with Brooklyn singer Rona "Tarsier" Rapadas.

After a somewhat uneven solo debut (2003's *Oaklandazulasyllum*), Wolf formed a trio under his old Why? moniker. Their next two albums (*Elephant Eyelash*, 2005; *Alopecia*, 2008) impressively blended Wolf's prior talent for harmonies, loquacious wordplay, and poetic imagery with the band's newly-minted melodic rock arrangements. By scoring rapturous national press, he epitomized Anticon Records' new status as a fast-rising independent label.

Why? just released its fourth album, *Eskimo Snow*, which consists of unused material from the *Alopecia* sessions. Wolf still does a fair amount of rapping, or rhyming in rhythm, even if the results can no longer be classified as strictly hip-hop. "I've incorporated it into my pantheon of musical styles," he says, adding that "the next record could be a disco record, for all I know."

BRAND OF OUTSIDERS

Anticon hasn't abandoned hip-hop. Dose One and Jel just released their third album as the cryptically-named *Themselves*; their 2000 debut was notable for producing the indie-rap classic "It's Them." With Crowns Down, Dose One returns to the arena he once flourished in. "There's purity to the construction and presentation of this record that is derived from

Guru and Premier," Dose One says, referring to the classic rap duo Gang Starr.

This year has also brought Chicago duo Serengeti & Polyphonic's *Terradactyl*; and Bike for Three!, a collaboration between Buck 65 (formerly of Sebtones) and Belgian electronic musician Greetings from Tuskan. The difference between now and 10 years ago is that these albums aren't the latest missives from Anticon the collective. They just enhance the label's reputation for honest, lyrically-driven, complex music.

Amid all this activity, Anticon's original theorists seem like the odd men out. Back in the day, the Pedestrian was the crew's sardonic (and sometimes arrogant) prankster, sending out eloquent and confrontational press releases inspired by Dadaism and Situational Ethics. By 2002, however, the former high-school dropout went back to school, enrolling in Laney College. He transferred to UC Berkeley, earned a degree in literature, then enrolled at the University of Southern California, where he's working on a PhD in ethnic studies.

"There was once an aesthetic collective. And now we're a record label whose brand name has some lingering connection to that aesthetic," says the Pedestrian, who still treats hip-hop as a hobby and elaborate game theory. "But what we decide to put out and the music we all make is infused with those early years of collaboration. Those were important, foundational years for all of us."

Sole lives in Denver with his wife, and works as an IT technician for Denver Open Media, a public-access station. "It's not my label anymore. I'm just one voice in it, and I try to contribute as meaningfully as I can to it," he says, adding that he wishes Anticon had a traditional rap profile. So for his new album, *Plastique*, he decided to work with L.A.-based label Fake Four Inc., home to underground artists like Awol One and Mikah 9 (from Freestyle Fellowship).

With *Plastique*, he focuses on a wide-ranging critique of political injustice, capitalism, and Western hegemony, fed by radical works like Kurt Vonnegut's *Slaughterhouse Five* and Guy Debord's *Society of the Spectacle*. Sometimes, Sole fits the American lone wolf profile, railing about the world's troubles.

"Do I wish it was still a crew? Yeah. I miss that. To me, that's what it's all about," he says. "But when you're married, you don't want to be hanging out all the time. You want to be home, making a stew and watching *Heroes*." **SFBG**

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Brütal odyssey

Game designer Tim Schafer rides a
heavy metal road to *Brütal Legend*

By Ben Richardson
arts@sfbg.com

GAMER “The first time we pitched it, they wanted us to change the genre, to make it about country or hip-hop or something.”

Game designer Tim Schafer is sitting in his SoMa office, in his favorite chair — appropriately, a rocking chair — and talking about his masterpiece. “They were saying, ‘Why don’t you open it to all music?’ We said, ‘Look — this is a game about epic battles, good vs. evil, *Braveheart*-type moments. And heavy metal is the musical genre that focuses heavily on folklore. It sings about medieval combat. It’s really the only genre that makes sense for it.”

The game is *Brütal Legend* (Double Fine/EA), and in the end, Schafer got his way. Taking control of Eddie Riggs, a grizzled roadie voiced by Jack Black, the player journeys through a metal landscape inspired by the album covers the designer studied in his youth. Wielding a massive battle-axe and a magical guitar, Riggs encounters righteous friends and fiendish foes, including characters voiced by luminaries like Lemmy Kilmister, Ozzy Osbourne, Rob Halford, and Lita Ford. The soundtrack is a carefully compiled list of headbang-inducing classics.

Schafer agrees that the game is his most personal creation to date. “All games are wish fulfillments. All games are about fantasy. This is a game where I’ve been able to make my own wish fulfillment. I would like to go back in time with a cool car and a battle-axe while listening to heavy metal.”

THE TROOPER

Growing up in Sonoma, the designer escaped his suburban life by rocking out to Ozzy Osbourne, Black Sabbath, Judas Priest, and Iron Maiden. He would drive down to San Francisco for shows, catching sets at Mabuhay Gardens or the Stone. The music introduced him to a mythic world of horned hell-monsters, glistening chrome, and mortal combat, a world he never quite left behind.

He attended both UC Santa Cruz and UC Berkeley, dividing

his attention between computer programming and creative writing, two talents he would later fuse. At Berkeley, he took a class on folklore from Alan Dundes, a provocative professor whose belief in the power of folklore influenced Schafer’s work tremendously. In 1989, he got a job in San Rafael at Lucasfilm Games, now LucasArts. He was assigned to *The Secret of Monkey Island*, a comedic adventure game by designer Ron Gilbert. *Monkey Island* was the perfect vehicle for Schafer’s talents, taking full advantage of his boundless imagination, storytelling sense, and biting wit. It is best remembered for its “insult sword fighting” section, in which dueling buccaneers trade verbal jabs in lieu of physical ones.

Mitch Krpata, game critic for the *Boston Phoenix* and author of the blog Insult Swordfighting, identified the defining quality of Schafer’s LucasArts output via e-mail: “Character. There are a few archetypes that most games go to again and again: silent man of action, easygoing everyman, tormented soul out for revenge. Schafer’s protagonists aren’t like that. They’re individuals. They’re good guys, but they have flaws, and their flaws aren’t things like they *just care too much, dammit.*”

BE QUICK OR BE DEAD

After finishing the biker-themed *Full Throttle* in 1995, Schafer hunted inspiration. It came to him as an unlikely combination of themes, both closely tied to his San Francisco home. Initially, he was devouring classic noir films at the Lark and Castro theatres. A trip to the Day of the Dead parade in the city’s Mission District delivered the epiphany. The higher-ups at LucasArts had been agitating for a game with 3-D graphics, a prospect he did not relish. “I really hated the look of 3-D art back then, because it looked like a nylon stretched over a cardboard box,” he remembers.

Picking through a table of Day of the Dead ephemera, the idea came: “I saw those *calavera* statues. Instead of modeling all of the bones in papier-mâché, they’ll just make a tube and paint the bones on the outside. I was like, ‘This is just like bad 3-D art. This is great!’”

Additional fodder was provided



Fire beasts and rippin’ riffs make for face-melting battles in Tim Schafer’s latest creation.

IMAGE COURTESY OF DOUBLE FINE PRODUCTIONS

by doctor visits to 450 Sutter — a building that combines Art Deco architecture with Mayan motifs — and Schafer began work on his most ambitious project to date. Drawing on his collegiate folklore training, he and his team wove together elements of Day of the Dead tradition, Aztec folk tales, and noir cinema to create 1998’s *Grim Fandango* (LucasArts), a sprawling epic of crime and love in which all the characters were stylized, *calavera*-style skeletons “living” in the Land of the Dead. Featuring a labyrinthine, affecting story, delectable hard-boiled dialogue, and stunning art direction, it is still ranked among the best games of all time.

RUNNING FREE

Schafer left LucasArts in 1999, concerned that the company would exercise its ownership of his beloved characters without his participation. He wanted to found his own studio in San Francisco. As he told me over the phone, “Working at a company where you can look out the window and see the city outside is just so inspiring. It’s not just about having great restaurants at lunch, though that’s part of it.” Starting in his living room “in a bathrobe and flip-flops,” the nascent Double Fine Productions — named after a “double fine zone” sign on the Golden Gate bridge — jumped from location to location, including an unheated warehouse with a rodent problem and a toilet that often unleashed an “ocean of human waste” into the office.

The first Double Fine game was 2005’s *Psychonauts*, an ambitious project about a summer camp for psychic kids that failed to reach the wide audience it deserved. Even in this rarefied setting, Schafer

included bits of the city’s lore. A character named Boyd was based on a homeless man who hung out near the team’s offices, doing odd jobs and enlightening the Double Fine crew with his extensive conspiracy theories.

“Sometimes he would just be on a rant about [how] the government would be trying to read his mind using satellites, or using the broken glass in the streets to bend their optics around,” Schafer recalls. “He just produced great quotes: ‘I don’t want to be liquid, I want to be a turtle with rockets strapped to my back!’” Deciding to include him in the game, the designer painstakingly created a flow-chart that would procedurally generate conspiracy theories for Boyd to spout onscreen. “He constructs it by coming up with a conspirator, what their plan is, what the victim of it is, and strings it all together with a bunch of coughing and stuff.”

FROM HERE TO ETERNITY

Brütal Legend, Double Fine’s latest game, was released Oct. 13, and gamers across the country will have the opportunity to play through the piece of San Francisco folklore most familiar to Schafer: the one based on himself. By making a game about a character transported from our familiar world into an ax-happy metal battleground, the designer has turned his story, the story of a misfit headbanger from a city steeped in metal history, into a new kind of 21st century myth. **SFBG**

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Pixel Vision blog:
Ben Richardson’s
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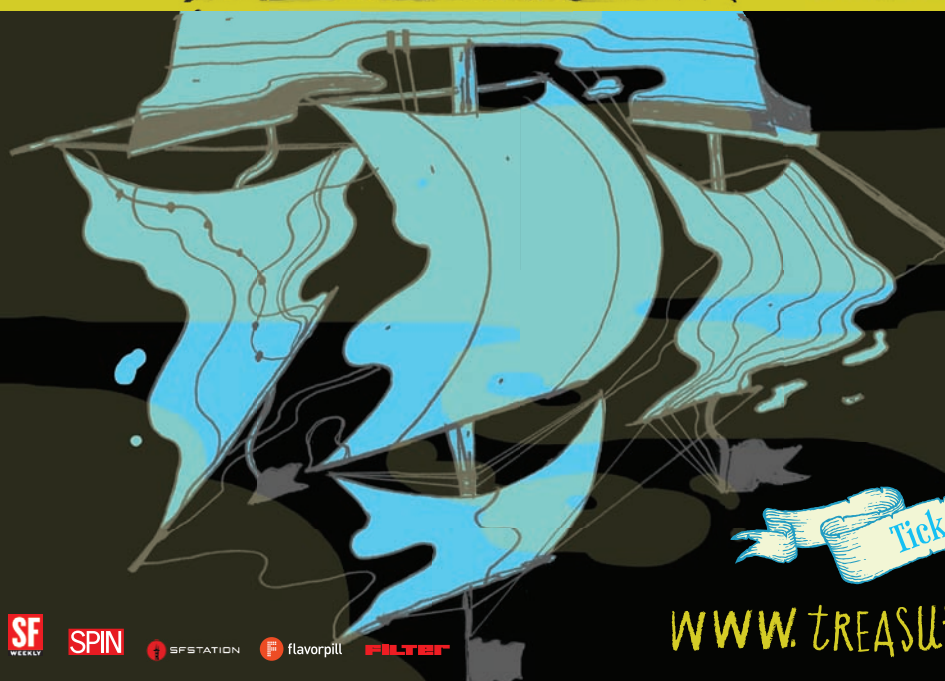
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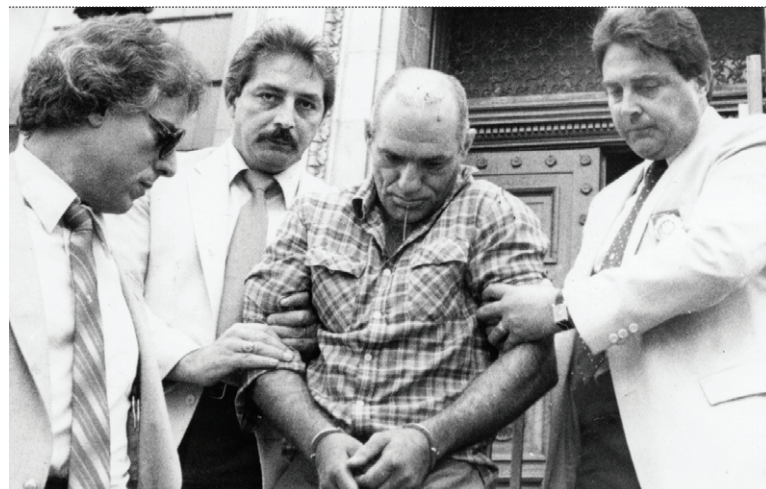


Image: Coffinette for the Viscera of Tutankhamun, Dynasty 18. 39.5 x 10 cm. Egyptian Museum, Cairo. Photo: Andreas F. Voegelin, Antikenmuseum Basel and Sammlung Ludwig.

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ARTS + CULTURE



Convicted kidnapper Andre Rand looks the boogeyman part in *Cropsey*.

Is the truth out there?

SF DocFest's tales from the dark side

By Cheryl Eddy
cheryl@sfbg.com

FILM Habitual attendees of documentary films in San Francisco might be surprised to see so many familiar titles in this year's SF DocFest lineup. At

least one (*American Artifact: The Rise of American Rock Poster Art*, which played the Red Vic a few months back) is skippable. Others — like *I Need That Record: The Death (or Possible Survival) of the Independent Record Store*, *Johnny Cash at Folsom Prison*, *Off and Running*, and especially Johnny Weir portrait *Pop Star on Ice* — make welcome returns. But the standout film is brand-new to these parts, and since it's the closing-night film, it screens only once. Fans of true crime, urban legends, twisted suburbia, and serial killers won't want to miss *Cropsey*.

For kids growing up on Staten Island — including codirectors Barbara Brancaccio and Joshua Zeman — “Cropsey” was the name given to the faceless boogeyman who lurked in the woods, slaking his bloodthirsty urges with disobedient children. (The name spread into popular culture with 1981 summer-camp slasher *The Burning*, featuring a bad guy named “Cropsy.”) Sure, logic dictates that boogeymen aren't real, but kids of Staten Island might've had trouble believing that. First of all, the husk of Willowbrook State School, subject of an infamous 1972 TV expose by a young Geraldo Rivera, loomed nearby; it closed in 1987, years after the horrible conditions within were exposed. Then, that same year, a 12-year-old girl with Down syndrome disappeared, and was found dead a month later. Suddenly, the Cropsey

legend no longer felt like fiction.

A multilayered doc that's clearly the product of a genuinely curious filmmaking team, *Cropsey* digs into Staten Island's history to explore the community's reaction to the tragedy, and to the man eventually charged for it: Andre Rand. Rand's wild-eyed, drooling perp walk was enough to convince the general public, police, and media (the *New York Daily News* called him the “Hannibal Lecter of Staten Island”) of his guilt. And he was a shady character, a former Willowbrook employee who'd taken to camping out among its abandoned buildings. He also had a history of sexual crimes against children. But, as Brancaccio and Zeman discover, there was no evidence, beyond unreliable eyewitnesses, that tied him to the girl's disappearance. As *Cropsey* unfolds in true crime-drama style, fact and folklore become increasingly tangled; the viewer is openly encouraged to consider every angle with equal gravity.

Just as disturbing, but in a marginally less sinister and more overtly entertaining way, is the Johnny Knoxville-produced *The Wild and Wonderful Whites of West Virginia*. Fans of Jesco “Dancing Outlaw” White, take note: *Wild* follows White's entire family, all as quotable and lawbreaking as he is, for a year, chronicling births, deaths, jail ins and outs, pill-popping, pill-snorting, public drunkenness, gunplay, DIY tattooing, and questionable parenting (and grandparenting). Fortunately it's not completely exploitative, though the above description may suggest otherwise. **SFBG**

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No pain, no gain

Thrillpeddlers' *Torture Garden* and *Phantom Limb* give the Halloween itch a satisfying scratch

By Robert Avila
arts@sfbg.com

THEATER Thrillpeddlers, the Bay Area's Grand Guignol maestros, is having a very good year. Amid an ever-extending run of the gloriously notorious Cockettes' musical *Pearls over Shanghai* — the hit revival now shimmying its way to New Year's Day — opened its 10th anniversary pageant of Halloween-season splatter drama in the perennially spooky side-show-cool of the company's tricked-out Hypnodrome theater.

This year, the mix of terror and titillation known as Shocktoberfest features two one-act plays (separated by a little guillotine fetishizing and capped by TP's signature haunted blackout). *The Phantom Limb* is a new work in the Grand Guignol style from the luridly clever pen of Thrillpeddlers stalwart Rob Keefe. Set in postbellum New Orleans, the simple but well-laid plot writhes around the enterprising

Madame DuCharme (a genial Miss Sheldra), who has recently hung her shingle in the city's red-light district and opened her den of sin (a churlish piano player flanked by assorted good-natured harlots in period frippery courtesy of actor-costume designer Kara Emry) to Civil War veterans Northern and Southern.

While Yankees may find the service a little on the harsh side, basically everybody gets a roll before they get rolled, since "Mama" (as Madame is affectionately known) flies but one all-inclusive flag over her business, and it's a fat greenback. A little more than money enters the equation, however, with the arrival of a charming one-armed Yankee captain (the dexterous Eric Tyson Wertz) whose express satisfaction at Mama's hokum "remedy" for phantom limb itch is such that he levels a proposal at her on the spot — one that points beyond the altar to something slightly more kinky and sinister. The payoff is a scream, and the finale a harmonious, unexpectedly resonant paean to perseverance under adversity.



Enter if you dare: Adeola Role performs in *The Torture Garden*.

PHOTO BY WWW.DAVIDALLENSTUDIO.COM

The Torture Garden, meanwhile, marks another Thrillpeddlers first, being an English-language premiere of a 1922 Le Theatre du Grand Guignol classic: Pierre Chaine and Andre de Lorde's *Le Jardin des Supplices*, based on an infamous novel by anarchist journalist and avant-gardist Octave Mirbeau, and adapted for Thrillpeddlers' stage by actor and Theater Rhino founder Lanny Bagniet. Expanding on *Pearls over Shanghai*'s yen for oriental exoticism, *Torture Garden* posits a decadent Chinese world where torture reaches aesthetic perfection — in the able hands of expert torturer Ti-Mao, played by Bagniet with pure malevolent finesse — and nourishes a garden of exquisite beauty. It's a world into which a young Frenchman (a dashing William McMichael) finds himself drawn by a captivating but decid-

edly unbalanced beauty named Clara Watson (a sharp and lively Adeola Role).

The torture is reportedly excruciating but the cast is pure pleasure. At the helm of both plays (and in the part of *Garden*'s decorous ship's captain), artistic director Russell Blackwood is especially sharp in staging this guilty pleasure. If the pace admittedly slackens a bit midway, the story and acting compel throughout, while the company's macabre low-rent special effects and dependable flash of flesh never fail to satisfy a certain 10-year itch. **SFBG**

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Rockers-turned-authors

Rock stars who write books, too — smarter than rock stars who Twitter?

By Michelle Broder Van Dyke
arts@sfbg.com

LIT The Romantic notion of the specialized, single-pursuit genius is outdated. In this century, nothing is all-or-nothing, and postmodernism allows for and even encourages multitaskers, plate-spinners, and well-rounded individuals.

Anyway, once you become a megastar, what else is there to do? David Byrne, Nick Cave, and Ryan Adams are all prolific musicians, releasing albums practically every year, and somehow they've also found the time to write books — in case you're too young to remember, objects consisting of paper and words that have no relation to Facebook.

Inevitably we pick up these books because we're fans of the author's music. We want to know if these musicians are brilliant in other

endeavors. We are searching for clues to explain how the creative mind works. Pondering a YBCA art exhibit, Byrne explains, "I have to admit that sometimes the artist's story, if I am informed of it, adds to and affects what I see."

It is nearly impossible to avoid framing these books within a biographical knowledge and musical understanding of each author. Maybe it doesn't matter if we separate these concepts. Or maybe, as death-of-the-author proponents might claim, it's imperative.

What would make these musicians want to write books? To stay vibrant artistically, maybe it is necessary to branch out into multiple disciplines. Or maybe such ventures are just a joke on the fan, another way to make money from brand-name recognition.

Rocker books beg a lot of questions, and maybe the most interesting one is: are they any good? **SFBG**

	DAVID BYRNE	NICK CAVE	RYAN ADAMS
BEGAN	1952, Scotland	1957, Australia	1974, North Carolina
DWELLS	New York City	England	New York City
CLAIM TO FAME	A Talking Head	Baritone sings caliginous narrative lyrics with the Bad Seeds	Single "New York, New York," with a pre-9/11 video released four days after
EXTRACURRICULAR ACTIVITIES	<i>Bicycle Diaries</i> , a collection of sojourns into cities and 'burbs from a two-wheeled vantage point	<i>The Death of Bunny Munro</i> , a novel featuring a traveling salesman who follows his boner through life and into death	<i>Hello Sunshine</i> , free-verse poetry that's really happy about marrying Mandy Moore
STEEZ	Insightful descriptions and sincere philosophical musings, albeit not particularly original and a tad sedate	Like his straightforward song lyrics, even throwing in some chorus-like repetition: "Cooch, twat, clit, pussy / Kylie's vajayjay"	Ultra-confessional, like his songs, but with connecting words on lone lines
HIGHLIGHTS	"The two biggest self-deceptions of all are that life has a 'meaning' and that each of us is unique"	"An alcoholic dream he had had the night before that involved finding a matchbox full of celebrity clitorises — Kate Moss's, Naomi Campbell's, Pamela Anderson's, and of course Avril Lavigne's"	Poem "Smoking and Bug," in which he quits to prove his love is as sweet as candy
SUPPLEMENTARY MATERIALS	Bike racks shaped like puppies, coffee cups, money symbols, and whiskey-bottles	iPhone app featuring the text, the audiobook (read by Cave and featuring music by Cave), and a video of Cave reading from the book	"Adams no longer smokes, drinks booze, or snorts anything but the chilly morning air."
ELECTIVES	Made musical with Fatboy Slim on Imelda Marcos	Duet with Kylie Minogue, "Where the Wild Roses Grow," in which he kills her	<i>Infinity Blues</i> , pre-Candy poetry, which was a total depress-fest
BONED OR BONING	Contortionist Cindy Sherman	PJ Harvey in the mid-1990s, inspiring breakup songs "Black Hair" and "Green Eyes"	Mandy Moore

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The Flaming Lips beam down to headline the Treasure Island Music Festival's Sun/18 show.



mentalism intent on waging a War on Terror without, *Embryonic* harnesses the struggle of the child within. Its rough, fragmented brilliance evokes the acid-laced forebears like 13th Floor Elevators, more polished prog-gists such as King Crimson, generational retro-futurist kin like Stereolab, and free-floating panic-rock innocents such as Deerhoof. Shh, don't talk to me about the incoherence of *Christmas on Mars*, though *Embryonic* falls into the same continuum. It's a dispatch from the outer edges of nightmares, where "Your Bats" wings its way into the jittery, shattered, shaky guitarism of "Powerless," before accelerating into the motor-psycho rev-ups and -downs of "The Ego's Last Stand."

The combo continues to make a sonic spectacle of stumbling and falling with grace and gore, trailing bloody rags, hand puppets, balloons, star charts, and tinsel in its wake: "Aquarius Sabotage" a fairy-dust power skronk and "See the Leaves" apocalypso crunch embody the perfectly incendiary collision between crap-fi with Pro Tool-y tweakery. *Embryonic* makes the rough endings and hard births embodied by '09 more weirdly glorious, if not a little easier. **SFBG**

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THE REP FILES

JESUS LIZARD

Back from a collapsed long and quality time with Qui, sometime-chef David Yow steps away from the frying pan and into the fire. Sat/17, 9 p.m., \$25. Fillmore, 1805 Geary, SF. www.livenation.com

MONSTERS OF FOLK

It sounds like a joke — but it's so not, when M. Ward, Conor Oberst, Jim James, and Mike Mogus, the dudes who aren't afraid to reveal their soft, pale folkie underbelly, get together. Sat/17, 8 p.m., \$39.50-\$45.50. Fox Theater, 1807 Telegraph, Oakl. www.apeconcerts.com

A PLACE TO BURY STRANGERS

The so-called "loudest band in New York" takes it up a notch with their tasty *Exploding Head* (Mute). With These Are Powers, All the Saints, and Geographer. Sat/17, 9 p.m., \$12-\$14. Independent, 628 Divisadero, SF. www.theindependentsf.com **SFBG**

Solar flair

By Kimberly Chun
arts@sfbg.com

SONIC REDUCER How to compare beat heads and pop pachyderms? Honestly, if I was given a buck for every time some discriminating music listener told me that this year's Treasure Island Festival lineup looked much more exciting than Outside Lands' bipolar program (Os Mutantes? M.I.A.? Was Dave Matthews' mom-rock presence dampening your fiery fun?), I'd be buying a round of Tecate and bacon dogs for every Mission hoodie hovering near the 22nd Street cart.

Treasure Isle is still a bifurcated fest — but it's a much more pleasing mixture than Outside Lands' recent attempt to stir Deerhunter seriousness in with the breasts and boobies that casually tail Black Eyed Peas. Saturday remains devoted to dancier waters; Sunday, to rockier shores — a Coachella model harnessing the pleasures of the dancefloor as well as the ambition of art rock. This year's slyest move is the way Treasure Isle has inextricably tangled up performers like Girl Talk and Dan Deacon — artists who tap the integrative energy of fans who wanna get in the act, climb onstage, and live the dream that once could only be gleaned at warehouse shows and small, sweaty underground spaces. MGMT is the

only curious inclusion on Saturday's bill: wouldn't they feel more at home on Sunday, amid the twisted, folkier folk with a mangled psychedelic 'n' orchestral bent, à la Grizzly Bear, Vetiver, Beirut, and Yo La Tengo?

Not to take anything away from Flaming Lips, whose new double album, *Embryonic* (Warner Bros.) dovetails savagely yet sweetly with the noise-ier power-points of YLT's *Popular Songs* (Matador). And by the way, the Lips have done it again. Namely they've found a way to get born once more, just as they have so many times before during their unexpectedly lengthy lifespan — one that vrooms from the indefinable psych-punk of *Oh My Gawd!!!* (Restless, 1987) and the *Alternative Nation* pop of *Transmissions from the Satellite Heart* (Warner Bros., 1993) to the sci-lab experiments of *Zaireeka* (Warner Bros., 1997) and the back-to-the-future head-space of *Soft Parade* (Warner Bros., 1999).

This time the Lips look to the planets, randomness, and '60s utopian rock as their guides for a way to reformulate the old acid formulas, retexturize the beast, and rethink the punk, now finding its latest bright, blistering incarnation in raw blasts of in-the-red, zippered noise and bristling shit-fi grind ("Convinced of the Hex") and immaculate bachelor-pad space-rock decorated with Voyager-like transmissions of mathematician Thorsten Wormann holding forth on polynomial rings ("Gemini Syringes").

If *At War With the Mystics* (Warner Bros., 2006) went to battle against the forces of religious funda-



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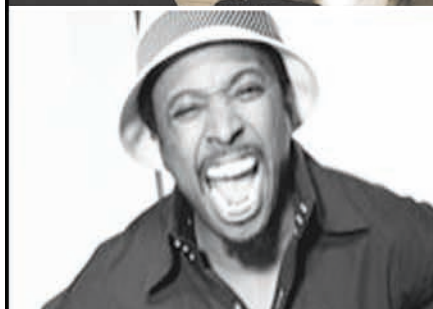
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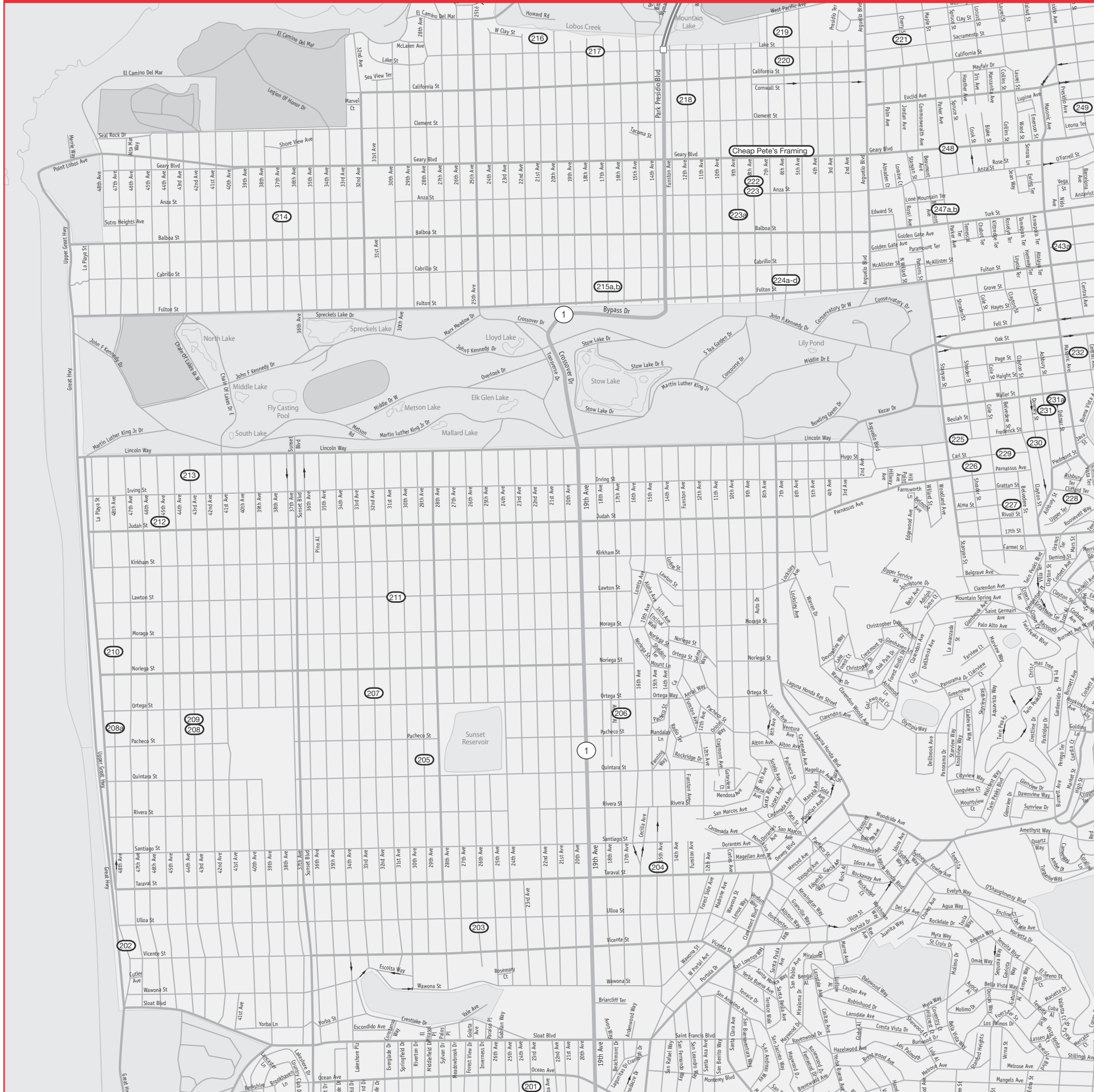
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2009



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Start your tour at the SF Open Studios Exhibition at SOMArts Main Gallery where you can view a sampling over 400 artists' work. Located at 934 Brannan St (at 8th St.), the exhibition is open October 7-25, Wednesday-Friday, 12pm-4pm, Saturday & Sunday, 10am-5pm. While you're there, grab a free copy of the SF Open Studios *Guide*, also available at bookstores and cafés all over the city. Find your favorite artists, map a route for studio visits, and get ready to experience **ART MADE HERE**. For more details, visit artspan.org. "H" indicates handicap accessibility. Group sites feature five or more artists at one location.

201 Ann V. Capitan, 3045 23rd Ave., Ocean/Eucalyptus, Sculpture, H
202 Laura S. Diamondstone, 2546 Great Highway, Ulloa/Vicente, Painting
203 Bates Poland Bates, 2526 26th Ave., Ulloa/Vicente, Painting
204 Denise Denis, 2367 15th Ave., Taraval/Santiago, Photography, H
205 Maggie Moore, 2071 29th Ave., Quintara/Pacheco, Sculpture, H
206 Takeshi Nakayoshi, 1933 17th Ave., Ortega/Pacheco, Painting
207 Barbara Sebastian, 1875 32nd Ave., Noriega/Ortega, Ceramics, H
208 Steve Dehlinger, 1942 43rd Ave., Ortega/Pacheco, Painting
208a Norma Tennis, 1966 48th Ave., Pacheco/Ortega, Painting
209 Susan Grote, 1938 43rd Ave., Ortega/Pacheco, Painting
210 Rosiland Solomon, 1730 48th Ave., Moraga/Noriega, Painting
211 Tachina Rudman: Self-Discovery Through Art, 2433 Lawton St., 30th Ave./31st Ave., Sculpture, H
212 Carlo Grünfeld, 1381 45th Ave., Judah/Irving, Painting, H
213 Nadine Defranoux, 1251 43rd Ave., Lincoln/Irving, Photography
214 Barbara Landis, 689 37th Ave., Balboa/Anza, Photography
215a Marie Cirillo, 779 17th Ave., Fulton/Cabrillo, Painting
215b Ailene H. Coffino, 779 17th Ave., Fulton/Cabrillo, Painting
216 Larry Lurie, 21 21st Ave., Lake St., Sculpture, H
217 Ravi Anand, 1600 Lake St., 17th Ave./18th Ave., Photography
218 Fong Fai, 239 12th Ave., Clement/California, Painting
219 Jody McMillan, 59 6th Ave., Lake St., Printmaking, H
220 Robert James Aston, 123 6th Ave., Lake/California, Photography
221 Douglas P. Morgan, 333-B Cherry St., Sacramento/Clay, Painting, H
222 Susan Bostrom-Wong, 493 8th Ave., Geary/Anza, Painting

223 Elizabeth Fracchia, 497 8th Ave., Anza/Geary, Painting
223a ZAMARRON, 562 9th Ave., Balboa/Anza, Painting, H
224a Christine Cariati, 781 6th Ave., Atelier781, Fulton/Cabrillo, Painting
224b Liz Hager, 781 6th Ave., Atelier781, Fulton/Cabrillo, Mixed Media
224c John Mickelson, 781 6th Ave., Atelier781, Fulton/Cabrillo, Photography
224d Joel Peirano, 781 6th Ave., Atelier781, Fulton/Cabrillo, Painting
225 Arlene Diehl, 470 Frederick St., #1, Stanyan/Shrader, Drawing
226 Joan of Art, 1030 Shrader St., Carl/Parnassus, Painting
227 Kevin Piyatilake, 28-A Alma St., Belvedere/Cole St, Painting
228 Andrea Polland, 213 Upper Terrace, Clifford Terrace/Masonic, Painting, H
228a Tripp Baird, 4319 21st St., Douglass, Photography
229 Sadie Valeri, 61 Carl St., Cole/Clayton, Painting
230 Phylis Johnson-Silk, 139 Downey St., Frederick/Ashbury, Wearable Art/Jewelry
231 Betty Katcher, 736 Ashbury St., Frederick/Waller, Sculpture
231a Leslie Ann Dutcher, 14 Delmar St., Waller/Frederick, Painting
232 Sonia Melnikova-Raich, 1435 Page St., Masonic/Central, Photography
233 Sherri Cavan, 1283 Page St., Lyon/Baker, Sculpture
234 Steve Savage, 493 Haight St., #4, Fillmore/Webster, Photography
235 William Ulrich, 202 Laguna St., Haight/Page, Drawing, H
235a Valerie McMillan, 416 Oak St., Laguna, Photography
236a David Molesky, 1633 Market St., Gough/Franklin , Painting
236b Michael Ross, 1633 Market St., Gough/Franklin, Painting

Market Street Gallery

1554 Market St., Van Ness Ave./Franklin
237a David Avery, Printmaking
237b Mirto Golino, Sculpture, H

237c Mike Kimball, Printmaking, H
237d Ronald Newman, Photography
237e Stephen C. Wagner, Mixed Media, H

238 Geno Valle, 324 Fell St., Gough/Octavia, Photography
239 Madeline Behrens-Brigham, 568 Hayes St., Laguna/Octavia, Mixed Media
240 Philippe Jestin, 646 Laguna St., Grove/Hayes, Mixed Media
241 Phillip Dvorak, 632 Steiner St., Hayes/Fell, Drawing
242 Barbara Kleinhans, 1240 Hayes St. #6, Divisadero/Scott, Painting
243 Siobhan Lo, 442 Lyon St., Grove/Hayes, Painting
243a Jose Anselmo, 2056 McAllister St., Masonic/Central, Painting
244 Ryan Farnau, 855 Scott St., McAllister/Fulton, Photography
245 Kevin-Louis Barton, 1090 Eddy St., #508, Gough/Laguna, Painting, H
246 Wayne David Hand, 1335 Divisadero St., O'Farrell/Ellis, Painting
247a Elizabeth Gibbons, 449 Parker Ave., Turk/Anza, Mixed Media
247b Fred Sims, 449 Parker Ave., Turk/Anza, Painting
248 Elena Lokshina, 3214 Geary, #1, Spruce/Parker, Painting
249 Terry Sauve, 1407 Lyon St., Post/Sutter, Painting
250 Veerakeat Tongpaiboon, 2613 Pine St., Scott/Divisadero, Painting, H

California Street Studios

2829 California St., Divisadero/Broderick
251a Caren Lorber, Mixed Media
251b Cheryl McDonald, Drawing
251c Fabienne Bismuth, Sculpture, H
251d Joe Cunningham, Fiber
251e Grayson Malone, New media, H
251f Len Musacchia, Painting
251g Andrew Ogus, Mixed media
251h Chuck Thurston, Photography, H

252 Eleanor Dickinson, 2125 Broderick St., Washington/Clay, Drawing
253 Mary Daniel Hobson, 3069 Washington St., Baker/Broderick, Photography
254 Steven Allen, 3018 Washington St., Broderick/Baker, Ceramics, H
255a Jill O'Connor, 2961 Washington St., Broderick, Wearable Art/Jewelry
255b Pat O'Connor, 2961 Washington St., Divisadero/Broderick, Drawing
256 Michael Meehan, 2480 Union St., Scott St., Painting, H
257 Tjasa Owen, 1850 Union St., #5, Laguna/Octavia, Painting
258a Paige Ferguson-Tritt, 1798 Filbert St., Octavia/Laguna, Drawing
258b Petrushka Couture Accessories, 1798 Filbert St., Octavia/Laguna, Wearable Art/Jewelry
259a Aliona Kazakova, 1740 Filbert St., Gough/Octavia, Mixed Media
259b Vera V. Tchikovani, 1740 Filbert St., Gough/Octavia, Painting
259c Denise Ford, 1740 Filbert St., Gough/Octavia, Painting
260 Piero Spadaro, 1884 Greenwich St., Laguna/Octavia, Painting, H
261 Mirena Rhee, 3535 Fillmore St., Bay/Chestnut, Photography

Fort Mason Five

Fort Mason, Bldg. C, #205, Marina Blvd/Buchanan
262a David Booth, Photography, H
262b Jeff Grove, Painting, H
262c Kay Marshall, Painting, H
262d Laura Williams, Painting, H
262l Noriko Kawamoto, Wearable Art/Jewelry

262e Johnny Botts, Fort Mason, Bldg. C, #220, Marina/Buchanan, Painting, H
262f Ellen Brook, Fort Mason, Bldg. C, #235, Marina/Buchanan, Painting
262g Karen Gutfreund, Fort Mason, Bldg. C, #235, Marina/Buchanan, Painting
262h Gail Ragains, Fort Mason, Bldg. C, #235, Marina/Buchanan, Painting
262i Linda Yao, Fort Mason, Bldg. C, #235, Marina/Buchanan, Painting, H
262j Michael-Che Swisher, Fort Mason, Bldg. C, #260, Marina/Buchanan, Painting, H
262k Ken Young, Fort Mason, Bldg. C, #260, Marin/Buchanan, Photography, H

4x4 Collective

Fort Mason, Bldg. C, #362, Marina/Buchanan
263a Ellen Burgin, Painting, H
263b Kathryn Clark, Mixed Media
263c Renee D. Johnson, Drawing, H
263d Jennifer Kelley, Painting, H
263e Victoria Veedell, Painting, H
263f Neile Royston, Painting

Bay Printmakers

Fort Mason, Bldg. D, Fleet Room, Marina/Buchanan
264a ingrid caras, Printmaking, H
264b Javier Chalini, Printmaking, H
264c Noah Dasho, Printmaking, H
264d Bridget Dubriwny, Printmaking
264e Sachiko Green, Printmaking, H
264f Jack Jacobson, Printmaking
264g Julia James, Printmaking, H
264h Martine Jardel, Printmaking, H
264i Janet Jones, Printmaking, H
264j Robert Jones, Photography, H
264k Linda Masotti, Mixed Media, H
264l Nashold, Printmaking, H
264m Fernando Reyes, Printmaking, H
264n Regina Rosenzweig, Printmaking, H
264o Thierry Rosset, Printmaking, H
264p Xavier Viramontes, Printmaking
264q Sylvia Buettner, Painting

The Nocturnes

Fort Mason, Bldg. D, Fleet Room, #100, Marina/Buchanan
265a Tim Baskerville, Photography, H
265b Rebecca Chang, Photography, H
265c Todd Friedlander, Photography, H
265d Mark Jaremko, Photography, H
265e Marilynne Morshead, Photography, H
265f Deborah Rourke, Photography, H
265g Schnetzler Photography, Photography, H
265h Charity Vargas, Photography, H
265i John Vias, Photography, H
265j Roxanne Worthington, Photography, H

Visual Offerings

Fort Mason, Gate House, Marina/Buchanan
266a Silvia Curado, St., Painting
266b Andrea Fono,
266c Nolwenn Godard, Painting
266d Jennifer Graham, Photography
266e Annie Hughes, Painting
266f Sara Kahn, Painting, H
266g Erik Niemann, Painting
266h Frank Rocky: Fiji Glass, Glass

Weekend 2 October 17-18, 11am to 6pm

Culture class

A '60s schoolgirl comes of age in *An Education*

By Kimberly Chun
arts@sfbg.com

FILM Squeezed between cuts to California's higher education system and the dizzying price of tuition, students can take heart — as well as some bittersweet heartbreak — with *An Education*. Comfort yourself with the fact that a dearth of classes will leave plentiful time to sample life lessons of an extracurricular, taboo-testing ilk.

The pursuit of knowledge — both carnal and cultural — are at the tender core of this end-of-innocence valentine by Danish filmmaker Lone Scherfig (who first made her well-tempered voice heard with her 2000 Dogme entry, *Italian for Beginners*), based on journalist Lynn Barber's memoir. Screenwriter Nick Hornby breaks further with his Peter Pan protagonists with this adaptation: no man-boy mopers or misfits here. Rather, 16-year-old schoolgirl Jenny (Carey Mulligan, justifiably earning praise for her plucky, pluckable vulnerability) is a good girl and ace student, raring for the wisdom she's only beginning to grasp as she sings along with her Juliette Greco LPs.

It's 1961, and England is only starting to stir from its somber, all-too-sober post-war slumber. The Twickenham home of Jenny's parents, Jack (Alfred Molina) and Majorie (Cara Seymour), positively vibrates with their parental aspirations and a dank, tea-cozy-ed conservatism. The carefully cloistered Jenny is on track for Oxford, though swinging London and its high-style freedoms beckon just around the corner.

Ushering in those freedoms — a new, more class-free world disorder — is the charming David (Peter Sarsgaard), stopping to give Jenny and her cello a ride in the rain and soon proffering concerts and late-night suppers in the city. He's a sweet-faced, feline outsider: cultured, Jewish, and given to playing fast and loose in the margins of society, whether he's installing a black family in a neighborhood to spur a mini-white flight or making off with vulnerable villagers' heirlooms alongside pal Danny (Dominic Cooper). The two, paired with Danny's bubbly, bobble-headed girlfriend Helen (Rosamund Pike), are styled as the



Jenny (Carey Mulligan) and David (Peter Sarsgaard) jet-set in *An Education*.

PHOTO BY KERRY BROWN

UK counterparts of *Breathless*-era Jean-Paul Belmondo and *Purple Noon*-esque Alain Delon, seductive and stylish scalawags in the know and on the make, taking advantage of the fluid moment.

The pair purveys a sophistication that sidesteps class — and signals a change that extends beyond the borders of Twickenham and London — as David successfully woos Jenny's charm-deprived parents with white lies that grow increasingly daring and dire. But can you blame the gentle cad? A gamesman and connoisseur, David can see Jenny for the gem she is and appreciate her innocence with the knowing pleasure of a decadent playing all the angles, even as Jenny's teacher Miss Stubbs (Olivia Williams) battles over her star pupil's future with protofeminist fervor.

The stakes are believably high, thanks to *An Education*'s careful attention to time and place and its gently glamored performances. Scherfig revels in the smart, easy-on-eye curb appeal of David's gang of outsiders while giving a nod to the college-educated empowerment Jenny risks by skipping class to jet to Paris. And Mulligan lends it all credence by letting all those seduced, abandoned, conflicted, rebellious feelings flicker unbridled across a face reminiscent of those guileless ingénues who came of age in another age: Sandra Dee of *Imitation of Life* (1959) and Gidget-era Sally Field. This is just one lesson among many, in the life of a girl who pulls back from the precipice. **SFBG**

AN EDUCATION opens Fri/16 in San Francisco.

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Dead is alive

Joe Goode, Holcombe Waller, and UC Berkeley students deliver a promising new work

By Rita Felciano
a&celetters@sfbg.com

DANCE REVIEW Wonderboy, Basil Twist's adorably insecure puppet in Joe Goode's 2008 work of the same name, has grown up. His name is

Monroe (Daniel Duque-Estrada), and he lives in a community looking eerily like that in one of Armistead Maupin's light-hearted *Tales of the City*. It even includes a wise woman named Anna (Lura Dola) who likes to grow plants. But Goode digs deeper.

Monroe is the hero of Goode and Holcombe Waller's new musical *Dead Boys*. He is still scared, but now to the point where he has shut down his emotions. It's not a good way to be, particularly if you are a would-be writer whose sense of pain, anger, and helplessness paralyzes your work as well as your life. One of *Dead*'s funniest monologues

is Monroe's raging using performance theory vocabulary, the *lingua franca* in today's academy.

Created with and performed by students from UC Berkeley's departments of Theater, Dance, and Performance Studies and Music, the evening-length *Boys* is a "multidisciplinary mashup of dance, music, and theater," as Goode calls it. At 90 minutes, it takes Monroe a long time to take the risk of perhaps being hurt one more time. Nor is his motivation for the decision — the channeling of one more gay man having died unnecessarily? — all that clear.

Dead is Goode and Waller's second collaboration, and one can only hope they continue to work together. The wistfulness and wit of their sensibilities are in synch. Waller writes good melodies, but his use of the six musicians is first rate. Often the orchestra makes its own comment on the action.

Dead's first act is slow in setting up the characters' gender-fluid



Daniel Duque-Estrada (foreground) and Rachel Ferensowicz (on sofa) perform in *Dead Boys*. | PHOTO BY WEIFERD WATTS

identities. It becomes a background-foreground issue and tends to hold back the work's dramatic thrust. That could be better balanced. Goode, however, peoples the piece with intriguing individuals: the motor-mouth, bondage-embracing jock (Ben Abbott); the flower child/seer Roberta (Caitlin Marshall); and Monroe's counterpart, the commitment-leery Carly (Rachel Ferensowicz). Carly's hilarious go-away-closer duet with transsexual DJ (Megan Lowe) is a jewel of sharp choreography, split-second timing, and valiantly performed vocals. In general, the performances are good; some approach

professional-level.

The choreography, mostly for the chorus, is small-scale but appropriate, since it speaks for the unseen — the dead boys. The set (Erik Flatmo), costumes (Wendy Sparks), and lighting (David K.H. Elliot) are excellent. With some work, this show could travel.

DEAD BOYS

Fri/16–Sat/17, 8 p.m.; Sun/18, 2 p.m.
 \$15
 Zellerbach Playhouse
 UC Berkeley, Berk.
 (510) 642-8827
www.tdps.berkeley.edu

CAMERA LUCIDA: ROBERT BEAVERS' DECADES IN THE MAKING FILM CYCLE SURFACES

FILM Film is not really a medium for perfection — too many moving parts, too much equipment. But then, Robert Beavers isn't your typical filmmaker. For 40 years, he's done everything by hand, off in the hinterlands of the avant-garde.

It's not every day, or year, that you encounter a retrospective like SF Cinematheque and the Pacific Film Archive's co-presentation of Beavers' 18-film cycle, made between 1967 and 2002, "My Hand Outstretched to the Winged Distance and Sightless Measure." The title is more literal than you might expect.

The evident perfectionism of the films (all blown up from Bolex 16mm to luminous 35mm) and Beavers' relative obscurity are not coincidental. In 1967, he and Gregory Markopoulos fled the New York scene for Europe, where they could better exact a cinematic language in view of art history. One of the earliest chronological entries in the cycle, "Early Monthly Segments" (1968-70, revised in 2002), dates from these teenage years and threads a beguiling, if fragmentary, ode to love at the limits, filtered through the auburn and aqua scirms of Mediterranean sky and sea, with in-camera effects wavering the eye.

Though most of the "Winged Distance" cycle depends on a uniquely synesthetic coordination of sound and image, the silent "Early Monthly Segments" already demonstrates Beavers' thrill-



A new series highlights the work of avant-garde outsider Robert Beavers.

ing capacity for poetic association, mnemonic arrangements, and sensual representations and enactments of the filmmaking apparatus. In later work, the arresting beauty of his cross-fertilized cinematography and field recordings calms the mind; the alliterative rhythms of color, composition, and touch that multiply and encode that beauty make it race.

Besides being, in his words, "protected by

solitude and the spirit that came from our dedication to filmmaking" in his life with Markopoulos, Beavers was able to immerse himself in the long trails of European classicism — its painting, music, literature, architecture. Scholar P. Adams Sitney writes of Beavers, "Nothing is more American than [his] fascination with the monuments of European culture." But the elegant still lives of these monuments are endowed with a weirdly interior, hieroglyphic weight that unbinds the visual patterns of tourism, whether aesthetic or geographic. In Beavers' work, material touch conducts thought, the human body landscape.

Of all Beavers' inspirations, it is architecture that best helps me begin to grasp his visionary artisanship. As with a cathedral or ruin, his films possess a beauty to behold and one that beholds you: you admire a curving wall, at a distance, and the space itself takes measure of your senses, curving sight and sound. **(Max Goldberg)**

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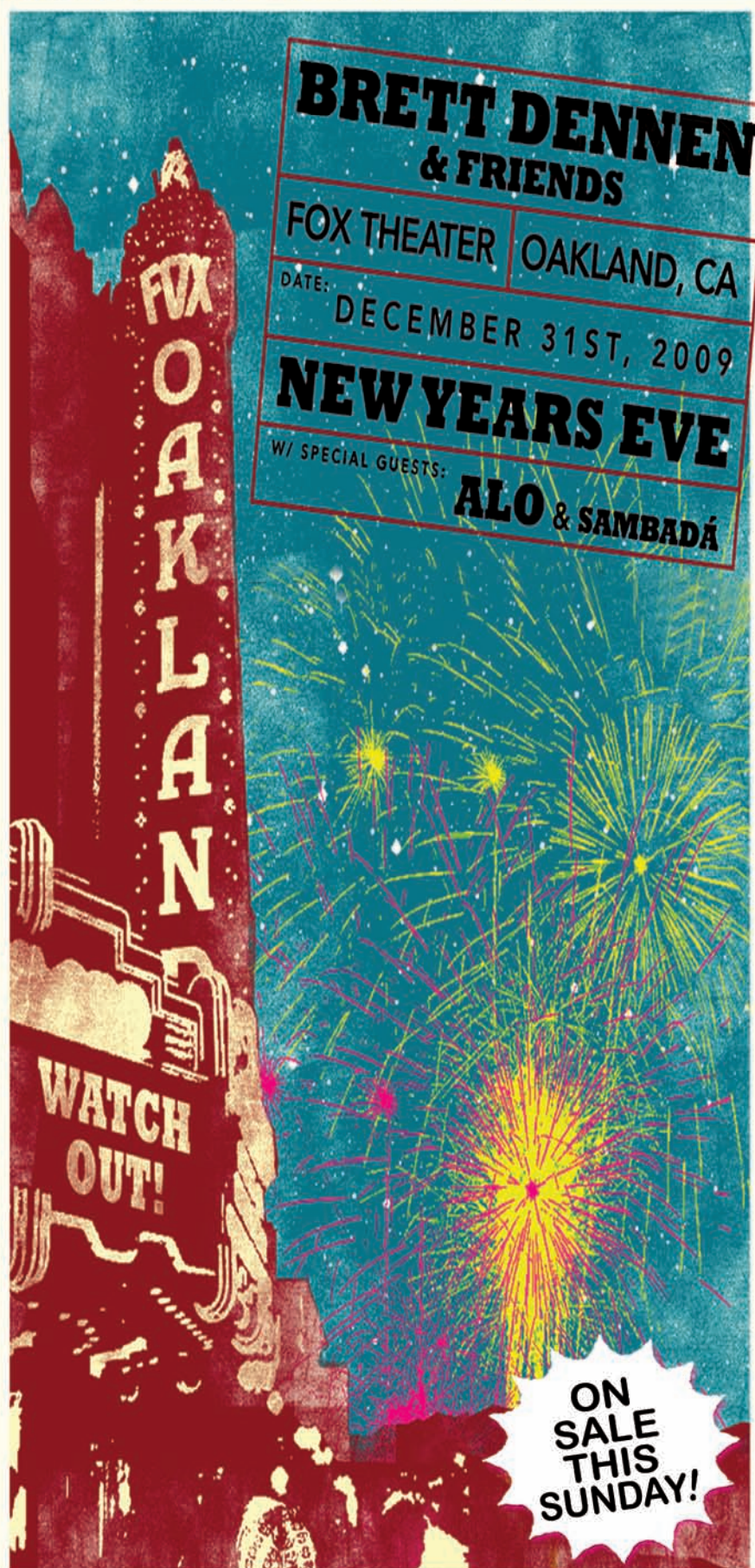
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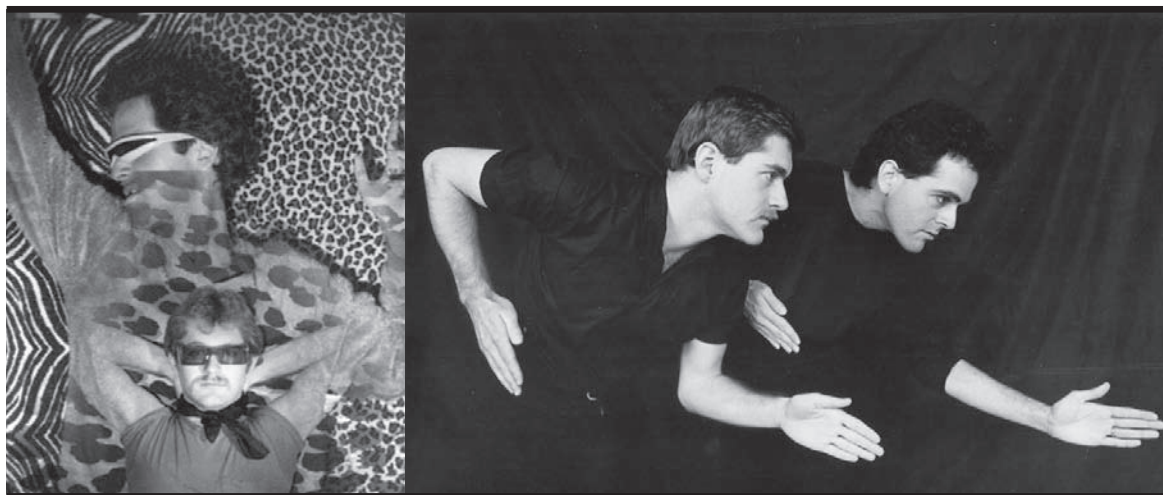
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ARTS + CULTURE

People under the stairs: '70s gay electronic music pioneers Patrick Cowley and Jorge Socarras come back to light as Catholic.



Secret history

By Marke B.
superego@sfbg.com

You say that you love women, you say that you love men ... but do you love your robot children?

— "Robot Children" by Catholic

SUPER EGO Thanks to the mid-decade rediscovery, by young people at least, of '70s gay bathhouse disco and the Hi-NRG club scene it spawned, the Bay

is back on international electronic music nerds' radar. Gay San Francisco wiz Patrick Cowley (1950-1982) — the man behind such essential touchstones as "Menergy," "Megatron Man," Paul Parker's "Right on Target," and Sylvester's "Do You Wanna Funk" — is now often mentioned in the same breath as Giorgio Moroder in terms of pioneering electronic dance music. Nightlife historians fetishize Cowley's early '80s Menergy parties at EndUp, and his unabashedly homoerotic output is embraced as both the prime source and an exciting alternative to all the gay-centric techno that followed.

In terms of retro styles — our digital century's shameless obsession — Hi-NRG may well be the final frontier. Buried by AIDS, wondrously reeking of wanton gay sexuality, and lodged for decades in the "utter cheese" category of musical taste, it could only become acceptable in our post-rock, pro-gay, retro-viral moment. No one dared touch this stuff before. Now, straight fans get brownie points for enjoying "gay music," gay fans can relish a period previously blacked out by sadness, and everyone looks cool dancing to bang-up tunes they've never heard before. It's a pretty apolitical revival

so far. No one's agitating for our bathhouses to be reopened, and I've yet to attend an underground retro disco party that donates its proceeds to AIDS research. But in terms of audio-archeological exploration, it's a stunner.

Take the story of Catholic, the genre-exploding act Cowley formed with Indoor Life vocalist Jorge Socarras. From 1975-79, the duo recorded a batch of songs that improbably melded krautrock, synth-pop, proto-punk, and electro experimentalism with bluntly gay lyrics ("Don't you recognize me!" Socarras commands on "I Am Your Tricks.") The tunes were so far-out for their time that Cowley's legendary label, Megatone, wouldn't touch them, and they languished in label head John Hedges' basement for decades.

Enter Honey Soundsystem who, along with DJ Bus Station John, are our prime bathhouse boosters. When Honey's members heard in 1997 that Hedges was planning to retire to Palm Springs, they gained access to his literally underground repository and loaded up a truck's worth of Megatone tapes and acetates. Among the treasure were the stunning Catholic sessions. The rumor of a golden cache of lost, weird Cowley lit up Europe's rarified techno scene, and through the intercession of Norwegian space-disco hero Todd Terje the Catholic tapes found their way to German minimalist Stefan Goldmann, who with partner Finn Johannsen decided to release them on their recently formed Macro label. The result, *Catholic*, is jaw-droppingly prescient and fills in a wealth of subcultural blanks. (You can stream the album at www.honeysoundsystem.com and www.myspace.com/cowleysocarras.)

But there may be a danger here. "This stuff is so much more popular in Europe with the straight crowd," says Honey's DJ Pee Play. "Of course the music is for everyone, but a lot of gay people here don't even know that this is their history." Accordingly, Honey Soundsystem, in association with the GLBT Historical Society and others, is curating a special monthlong exhibit called "Megatron Man: The Life and Times of Patrick Cowley" at Mama Calizo's Voice Factory. The exhibit incorporates memorabilia, audio interviews, and musical tributes inspired by Cowley, sent in from around the world.

Honey's Josh Cheon has been painstakingly recording the interviews with key figures of the era, including Cowley's roommate and sister. "It's been incredibly emotional," he told me. "Everything is still so wrapped up with AIDS. Patrick died of it, and this is the first chance most people have had to open up about that, to cry about it. That's the bigger story for us as gay people with this music. It's a resurrection not just of Patrick's contributions, but of a whole period that's never been truly brought to light."

Adds Pee Play, "There were so many sprits at work with this project. Just the way everything worked out, we could feel them watching over us. The whole thing — the exhibit, the release, the parties we're planning around it — we just wanted to acknowledge that. Before it becomes something else, we want to have our time with it, for San Francisco to dance around with the spirits and reconnect." **SFBG**

MEGATRON MAN

Opening reception, Sun/18, 6 p.m.-10p.m.; Exhibit through Nov. 18, free
 Mama Calizo's Voice Factory
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www.voicefactorysf.org



The Mother Hips play Café Du Nord Thurs/15.

PHOTO BY ANDREW QUIST

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 14

ROCK/BLUES/HIP-HOP

Lane Coker and Big Delta, Papa's Garage Boom Boom Room. 9:30pm, \$5.
Shawn Colvin Yoshi's San Francisco. 8pm, \$30.
Great Lake Swimmers, Wooden Birds, Laura Gibson Great American Music Hall. 9pm, \$16.
Lickets, Marianne Dissard, Andrew Collberg Hemlock Tavern. 9pm, \$7.
New Fangled Wasteland, Guns for San Sebastian, Fred Torphy Café du Nord. 9:30pm, \$10.
Parents, Boy in the Bubble, Cannons and Clouds Red Devil Lounge. 8pm, \$8.
Planet Loop Madrone Art Bar. 9pm, free.
Pogues, Chris Shiflett and the Cheaters Regency Ballroom. 8pm, \$58-70.
Reduced to Ruin, Band of Annals, Anaura Hotel Utah. 9pm, \$6.
Ash Reiter, Michael Musika, TaughtMe El Rio. 8pm, \$5.
Sid Morris Blues Band Rasselas Jazz. 8pm, free.
Tan Sister Radio, Lloyd's Garage, Wonderland PD, Pine Away Rock-It Room. 8:30pm, \$6.
Thee Vicars, Shannon and the Clams, Larry and the Angriest Generation, Sonic Chicken 4 Elbo Room. 9pm, \$7.
These Arms Are Snakes, DD/MM/YYYY, Glaciers Bottom of the Hill. 9pm, \$12.
Earl Thomas unplugged Biscuits and Blues. 8pm, \$16.

JAZZ/NEW MUSIC

"B3 Wednesdays" Coda. 9pm, \$7. With Pete Levin.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Karen Segal Trio Yoshi's San Francisco. 10pm, \$14.
"Meridian Music: Composers in Performance" Meridian Gallery, 535 Powell, SF; (415) 398-7229. 7:30pm, \$10. With Doctor Bob.
New Rite Spot All-Stars Rite Spot, 2099 Folsom, SF; (415) 552-6066. 9pm.
Tin Cup Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

FOLK/WORLD/COUNTRY

Freddy Clarke Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, \$12.
Gaucha, Michael Abraham Jazz Session Amnesia. 8pm, free.
Seth Augustus Band Climate Theater, 285 Ninth St., SF; (415) 704-3260. 8pm, \$7-15.
Zej Plough and Stars. 9pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Hands Down! Bar on Church. 9pm, free. With

DJs Klaksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Wednesday Infusion Lounge. 10pm, free. DJ Slick Dee.
Open Mic Night 330 Ritch. 9pm, \$7.
Qool 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 15

ROCK/BLUES/HIP-HOP

Cirque Noir Boom Boom Room. 9:30pm, \$10.
David Bromberg Big Band, Angel Band Great American Music Hall. 8pm, \$40.
Family Curse, Gort, Hot Daxx, Tellurian Sleeves Annie's Social Club. 8pm, \$7.
Jail, Mojomatics, Pipsqueak, Sonic Chicken 4 Hemlock Tavern. 9pm, \$7.
KMFDM, Angelspit, Legion Within Regency Ballroom. 8pm, \$30.
Mae, Locksley, Deas Vail Bottom of the Hill. 8pm, \$14.
Moby, Kelly Scarr Warfield. 8pm, \$34.
Mofa Party Band Biscuits and Blues. 8pm, \$15.
Mother Hips Café du Nord. 9pm, \$25.
Paper Raincoat, Adam Levy, Derek Evans Hotel Utah. 9pm, \$10.
Pretty Lights, DJ Rootz, DJ Morale Independent. 9pm, \$22.
"Rumpus Music and Comedy Night" Rickshaw Stop. 8pm, \$10. With John Wesley Harding, Jason Finazzo, Terra Naomi, Nato Green, and more.
Say Anything, Eisle, Moneen, Moving Mountains Slim's. 7:30pm, \$20.
Schlong, Get Rad, Street Justice Eagle Tavern. 9:30pm, \$6.
67 Satellite El Rio. 6pm, free.
Glenn Tilbrook, Marianne Keith Red Devil Lounge. 8pm, \$15.
Varukers, Domsday Hour, Dopecharge, Deface Thee Parkside. 9pm, \$10.

BAY AREA

English Beat, Damon and the Heathens Uptown. 9pm, \$20.
Gogol Bordello, Apostle of Hustle Fox Theater. 8pm, \$32.50.

JAZZ/NEW MUSIC

Margie Baker Shanghai 1930. 7pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.
Laurent Fourgo Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7:30pm, free.
Patrick Greene Coda. 9pm, \$7.
Marlina Teich Trio Brickhouse, 426 Brannan,

CONTINUES ON PAGE 40 >>

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10/18 Wailing Souls

10/20 The Howard Stone Show with The Danny Dechi Orchestra

10/23 Lou Dog Trio, Audiodub, John Craig Band

10/24 The Concrete Project, Bottom Hammer, Tendalains

10/25 The Soft Hills, Moonlight Orchestra, The La La's

10/27 Kirkwood-Dellinger, 300 Pounds, Dana Alberts (Minus One)

10/29 Tribal Seeds, Thrive

10/30 Domantay Sports & Entertainment Presents Skek Lo, 40 Love, Aquarius, ADDX

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Adam Levy
Derek Evans

FRIDAY, 10/16 · 9 PM \$8 TIX AT TICKETWEB
THE DEVIL'S OWN
Porkchop Express
Hang Jones

SATURDAY, 10/17 · 8:30 PM \$10 TIX AT TICKETWEB
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THE STONE FOXES
The High Deserters
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Strange Vine
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Bob Harp

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OPEN MIC WITH JJ SCHULTZ

TUESDAY, 10/20 · 8 PM \$10 TIX AT TICKETWEB
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WED 10/14	ASH REITER, MICHAEL MUSIKA, TAUGHT ME (INDIE/FOLK) \$5
THU 10/15	67 SATELLITE (AMERICAN ROOTS) 6-9PM NOS DJ SURESH AND NAGABEATZ 9PM NOS (FRONT)
FRI 10/16	FREE OYSTERS ON THE HALF SHELL 5:30PM DJ'S CARMEN & MIRANDAS FRUIT STAND (WORLD, FUNK, R&B, POP) 6PM-2AM NOS THREE HOUR TOUR, BETTY & THE BLOVIATORS (ROCK/BLUES) 9PM \$5
SAT 10/17	PANCAKES AND DJ'S 1-3PM MUJERES UNIDAS Y ACTIVAS PARTY/BENEFIT 3-8PM LUDICRA KING CITY DUSTED ANGEL (METAL/ACOUSTIC LATIN/PUNK) 9PM \$8
SUN 10/18	SALSA SUNDAYS W/ RUMBACHE! 3-8PM \$8 FREE SALSA DANCE CLASS 3:15PM
MON 10/19	DUCT TAPE DUCK, MY ADDICTION (ROCK/PUNK) 7PM DOLLAR DAYS \$1 PABST/\$2 WELL RADICAL VINYL DJ'S (OLDIES/PUNK/PSYCH/COUNTRY/OBSCURITIES) 9PM NOS
TUE 10/20	EL RIO 31ST BIRTHDAY PARTY! BANDS, DJS, BBQ, GAMES, MAYHEM 8PM NOS



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FRESH AIR TOUR
BROTHER ALI EVIDENCE
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SUN. OCT. 18 • DOORS 7 / SHOW 8 • \$25 ADV. / \$25 DOOR
ADRIAN BELEW LAPDANCE ARMAGEDDON
MON. OCT. 19 OWL CITY SOLD OUT—THANK YOU!
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SOULS OF MISCHIEF FASHAWN
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SUN. OCT. 18 • DOORS 7 / SHOW 8 • \$15 ADV. / \$15 DOOR
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MON. OCT. 19 JAY REATARD CANCELLED —REFUNDS AT PLACE OF PURCHASE
TUES. OCT. 20 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR
PATRICK WATSON THREES AND NINES
WED. OCT. 21 • DOORS 7:30 / SHOW 8:30 • \$16 ADV. / \$16 DOOR
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FRIDAY NIGHTS

at the de Young

October 16
From 5–8:45pm with free programs and live music.
Enjoy cocktails and an evening menu in the Café.
Regular admission applies to visit the galleries.




Image: Howard Wiley, photo by Scott Chernis

VIEW the special exhibition *Tutankhamun and the Golden Age of the Pharaohs*. This exhibition presents 130 important objects including 50 from the tomb of King Tut and exhibition places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors.

DINE on a special evening menu featuring a choice of any **three small plates for \$13** including dishes such as Seared Yellowfin Tuna, Lamb & Beef Kefta or Roasted Pepper Hummus. Enjoy a glass of Iron Horse's special **Tut Cuvée** and a portion of the proceeds will help fund kids to see the Tut exhibition.




CELEBRATE the de Young's fourth year of collaboration with **Intersection for the Arts: Jazz at Intersection**. **Howard Wiley and the Angola Project's** featuring Faye Carol 12-piece jazz, blues and gospel ensemble explores its spirituality through music.



LEARN from Renda Dabit as she discusses henna body art in **The Ancient Pigment of Beauty**. In the Koret Auditorium at 7pm; seating is on a first-come, first-served basis

EXPERIENCE a special guided tour by 2009 Jolika Fellows and October Artists-in-Residence **Purago Marabe** and **Martin Morububuna** through the Jolika Collection of New Guinea Art at 7:15pm; free after gallery admission.

CREATE your own **miniature aboriginal** dreamtime painting.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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de Young



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All Ages

The Phenomenauts
Go Jimmy Go
The Struts
Horror X



Followed by a Death Guild dance night, with DJs: Decay, Melting Girl, Joe Radio \$5 after the band.

Oct 17
Sat
8pm
\$13 adv
\$18 door
All Ages

Covenant
With Ejector and DJ Kyron 5 (Dekonstrukt)

Oct 25
Sun
7pm
\$13 adv
\$18 door
All Ages

Combichrist
With Informatik & Remodulate


Oct 30
Friday
9pm
\$13
18+

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ASTRONAUTALIS

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THE KOFFIN KATS
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10/22 DOOR 9PM \$5 BLACK WIDOWS S.F. PRESENTS
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THE SECRECTIONS
THE GO-GOING-GONE GIRLS

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PAPERCUTS
DJ ANDY CABIC
from VETIVER

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age: ALL
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There For Tomorrow • Fireworks
Sparks The Rescue • This Time Next Year

FRI 10/23
Jemina Pearl • Toro Y Moi
THE MUMMIES • The Brentwoods
THE FEVERS • Donny Denim • The Spaghettoes

SUN 10/25
GRIS GRIS • THEE OH SEES
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FRI/16
ROCK/BLUES/HIP-HOP
 CONT>>

10pm, \$20.
Devil's Own, Porkchop Express, Hang Jones Hotel Utah. 9pm, \$8.
Floater, Flamingo Gunfight Red Devil Lounge. 8pm, \$10.
Intelligence, Hank IV, Mayyors, Bronze, DJ Crackwhore Elbo Room. 9pm, \$10.
Nellie McKay and the Aristocrats Yoshi's San Francisco. 8 and 10pm, \$22.
Music Lovers, Minks Make-Out Room. 7pm, \$7.
Next, Scranton, Ol' Cheeky Bastards, Psycho Kitty Pissed Off Pete's, 4528 Mission, SF; (415) 584-5122. 9pm, free.
Phenomenauts, Go Jimmy Go, Struts, Horror-X DNA Lounge. 8:30pm, \$14.

Queers, Secretions, Go-Going-Gone Girls Bottom of the Hill. 9pm, \$12.
Quick and Easy Boys Grant and Green. 9pm.
Ronkat's Katdelic Boom Boom Room. 10pm, \$12.
"Scott Alcoholocaust's Birthday Party" Annie's Social Club. 9:30pm, \$7. With Everything Must Go, Fucking Wrath, Sabertooth Zombie, and Trust Nothing.
Sky Larkin, Peggy Sue and the Pirates, EFFT Hemlock Tavern. 9:30pm, \$9.
Three Hour Tour El Rio. 9pm, free.
Wax Tailor, Abstract Rude Slim's. 9pm, \$16.

BAY AREA
Ani DiFranco Zellerbach Auditorium, UC Berkeley, Berk; www.livenation.com. 8pm, \$35.
Nomeansno, Triclops!, Disastroid Uptown. 9pm, \$13.
Snow Patrol, Plain White T's Fox Theater. 8pm, \$35.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Terrence Brewer Shanghai 1930. 7:30pm, free.
"Cultural Encounters: Friday Nights at the deYoung presents Jazz at Intersection" Wilsey Court, de Young Museum, 50 Hagiwara Tea Garden Dr, SF; www.deyoungmuseum.org. 6:30pm, free. With Howard Wiley and the Angola Project.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Lucid Lovers Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6-8pm.
Robby Marshall Group Union Room (at Biscuits and Blues). 9pm, \$5.

Soul Delights Rite Spot, 2099 Folsom, SF; (415) 552-6066. 9pm.
Valerie Troutt and the Fear of a Fat Planet Crew Red Poppy Art House. 8pm, \$12-20.

BAY AREA

"Binary Series #7: Intersections Between Cities and Media" CNMAT, 1750 Arch, Berk; (415) 871-9992. 8pm, \$12. "Trio Fibonacci: Quebecois Compositions" with the music of Laurie Radford and Serge Provost, Hideo Kawamoto and Damon Waitkus, and video by Agnes Szela.

FOLK/WORLD/COUNTRY

Bluegrass Bonanza Plough and Stars. 9pm, \$7.
Brass Menazeri, Fishtank Ensemble, DJ Zeljko Café du Nord. 9:30pm, \$15.
Cuban Nights Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8:30pm, \$15. With Fito

Reinoso.
Neal Morgan, Dominant Legs, Lemonade Amnesia. 9pm, \$8.
Theresa Perez, Amy Epstein, Melanie Kurdian Dolores Park Café. 7:30pm, free.
Rob Reich and Craig Ventresco 7pm, free.
Sila Coda. 10pm, \$10.
Tippy Canoe ArtZone Gallery, 461 Valencia, SF; (415) 441-8680. 10pm; open to holders of Doc Fest tickets or ticket stubs only, free. Opening night party for SF Doc Film Fest.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.
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CONTINUES ON PAGE 44 >>

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 Jazz Session

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 EARLY: String chamber ensemble
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 Stellamara

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MON 19
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RED LIGHT OPEN MIC

TUE 20
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 SONIC CHICKEN 4 (FRANCE)

FRI 10/16
SKY LARKIN (U.K.) 9:30PM, \$9
 PEGGY SUE & THE PIRATES
 EFFT

SAT 10/17
MC TRACHIOTOMY 6PM, \$5
 (NEW ORLEANS)

SAT 10/17
GOODBYE NAUTILUS 9:30PM, \$6
 THE CHOP
 MY FIRST EARTHQUAKE

SUN 10/18
LUMERIANS 9PM, 6
 GRASS WIDOW
 CLIPD BEAKS

MON 10/19
PHANTOM KICKS 7PM, \$5
 VENTID

MON 10/19
PUNK ROCK SIDESHOW 10PM, FREE
 W/DJ TRAGIC & DUCHESS OF HAZARD

TUE 10/20
NODZZZ 9PM, \$7
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WED 10/21
KURT VILE 9PM, \$10. ADV. TIX ON SALE
& THE VIOLATORS (MATADOR)
 WOODEN SHIIPS
 YOUNG PRISMS

THU 10/22
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 FINN RIGGINS
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STIRLING SAYS 9:30PM, \$7
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 AT THE FOOT OF BERNAL HILL

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FRI 10/16 **KNIGHTS OF THE ROUND TABLES** 10PM

SAT 10/17 **SHAKEDOWN W/ DJ DAVE** 10PM

SUN 10/18 **DJ SQUID** 7PM

& KARAOKE W/ PAUL 10PM

TUE 10/20 **ALCOHOLCAUST W/ WHATSHISFUCK AND COMPANY** 9PM

WED 10/21 **DJ REID SPICE** 10PM

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★Mon 10/19
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UPCOMING SHOWS:
 10/21- THE SPITS, DAVILA 666, THE PETS, THE RE-VOLTS
 10/22- THE SPITS, DAVILA 666, MODERN ACTION, THE MEAT SLUTS
 10/23- NECESSARY EVILS, BLACK TIME, THE GOLDEN BOYS
 10/24- HAPPY HOUR- NO BUNNY, R N' R ADVENTURE KIDS, PERSONAL & THE PIZZAS, JOHNNY & THE LIMELIGHT, THE PIZZAS
 10/24- THE MUMMIES, YOUNGER LOVERS, HAROLD RAY LIVE, THE OKMONIKS
 10/25- RECORD SWAP! SECTOR ZERO, BOX ELDERS, WOUNDED LION, SUPERIOR UNITS, WILD THING, OUTDOORSMEN
 10/27- NICO VEGA, SCENE OF ACTION, ENDLESS HALLWAY

ADV TIX THROUGH WWW.THEEPARKSIDE.COM
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1600 17TH STREET ★252-1330

9pm, \$18. Also with Death Guild DJs Decay, Melting Girl, and Joe Radio.
Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Non Stop Bhangra Rickshaw Stop. 9pm, \$20. Celebrate the dance and music of Punjab.
PURE Entertainment Butterfly Lounge, 1370 Embarcadero, SF; www.partywithpure.com. DJs Ken and Genesis Kim spinning hip hop and top 40s at this PURE launch party.
Saturday Night Live Fat City, 314 11th St; self-made2c@yahoo.com. 10:30pm.
Saturday Night Soul Party Elbo Room. 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.
TekAndHaus Anu, 43 6th St., SF; (415) 543-3505. 10pm, \$5. DJs dCoy, Javalight and Zenith spinning tech-house.
TOPR Club Six. 9pm, \$10. With DJs 2 Fresh, Beset, Qwest, Rec League, and more spinning hip hop.

SUNDAY 18

ROCK/BLUES/HIP-HOP

All That Remains, Lacuna Coil, Maylene and the Sons of Disaster, Taking Dawn Regency Ballroom. 7pm, \$22.
Adrian Belew Slim's. 8pm, \$25.
Brothers Goldman Boom Boom Room. 9:30pm, free.
Lumerians, Grass Widow Hemlock Tavern. 9pm, \$10.
Nellie McKay and the Aristocrats Yoshi's San Francisco. 2 and 7pm, \$5-22.
Messerchups Red Devil Lounge. 8pm, \$20.
La Roux, DJ Omar Great American Music Hall. 8pm, \$15.
Straylight Run, Anarbor, Camera Can't Lie Rickshaw Stop. 7pm, \$12.
"Treasure Island Music Festival" Treasure Island; www.treasureislandfestival.com. Noon, \$65. With Flaming Lips, Decemberists, Beirut, Grizzly Bear, Yo La Tengo, Walken, Bob Mould, and more.

JAZZ/NEW MUSIC

Dead Kenny Gs Coda. 9pm, \$12.
Dozie Rrazz Room, Hotel Nikko, 222 Mason, SF; 1-866-468-3399. 7pm, \$30.
Rob Modica and friends Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 3pm, free.
Pete Yellin's Quartet Noe Valley Ministry, 1021 Sanchez, SF; www.noevalleyministry.org/jazz-vespers. 5pm, free.
Wood Brothers Yoshi's San Francisco. 9:30pm, \$15.

FOLK/WORLD/COUNTRY

Marla Fibish, Erin Shrader, Richard Mandel and friends Plough and Stars. 9pm, \$5.
Fiesta Andina! Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 7pm, \$10. With Eddy Navia and Sukay.
Tony Furtado and friends, Mia Dyson Swedish American Hall (upstairs from Café du Nord). 7:30pm, \$15.
Jerry Santos Palace of Fine Arts Theater, Bay and Lyon, SF; (415) 392-4400. 2pm, \$35-40. Hawaiian musician and composer joined by award-winning dance troupe Na Lei Hulu | Ka Wekiu.
Underscore Orchestra, Japonized Elephants Amnesia. 9pm, \$7-10.

DANCE CLUBS

Catholic Paradise Lounge. 10pm, \$3. Celebrate the release of this Patrick Cowley album.
DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, J Boogie, and Irie Dole.
5 O'Clock Jive Inside Live Art Gallery, 151 Potrero, SF; (415) 305-8242. 5pm, \$5. A weekly swing dance party.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system

for lovers." Got that?
Jock! Lookout, 3600 16th; 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 19

ROCK/BLUES/HIP-HOP

Beach House, Papercuts, DJ Andy Cabic Bottom of the Hill. 9pm, \$14.
Duct Tape Date, My Addiction El Rio. 9pm, \$8.
Dysrhythmia, Grayceon, Say Bok Gwai, DJ

Rob Metal Thee Parkside. 8pm, \$8.
Owl City, Scenic Aesthetic, Brooke Waggoner Slim's. 7:30pm, \$13.
Phantom Kicks, Ventid Hemlock Tavern. 7pm, \$5.
Casey Prestwood and the Burning Angels, Hang Jones, Mississippi Riders Elbo Room. 9pm, \$5.
Jay Reatard, Nobunny, Hunx and His Punx, Box Elders, Digital Leather Great American Music Hall. 8pm, \$18.
"w00tstock" Swedish American Hall. 7:30pm, \$22. With Paul and Storm, Wil Wheaton, and Mythbusters' Adam Savage.

JAZZ/NEW MUSIC

Beth Custer Ensemble feat. **Chris Grady** Yoshi's San Francisco. 8pm, \$14.
Michael Burns Rite Spot, 2099 Folsom, SF; (415) 552-6066. 8pm.



This Weekend!

NELLIE MCKAY & THE ARISTOCRATS

Friday, Saturday, Sunday

October
16, 17, 18



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"Jazz at the Rrazz" Rrazz Room, Hotel Nikko, 222 Mason, SF; 1-866-468-3399. 8pm, \$25. With the Mike Greensill Trio and Gary Foster.
Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.

FOLK/WORLD/COUNTRY

Homespun Rowdy Amnesia. 8:30pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Death Guild DNA Lounge. 9:30pm, \$3-5. Goth and industrial with Decay, Joe Radio, and Melting Girl.
Going Steady Dalva. 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage,

and more.
King of Beats Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.
CONTINUES ON PAGE 47 >>

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Catch these artists playing at the Treasure Island Music Festival, Saturday, October 17th & Sunday, October 18th, & on sale at Amoeba Music!!

TREASURE ISLAND MUSIC FESTIVAL



MATADOR RECORDS

SPIRAL STAIRS The Real Feel 11⁹⁸ CD

After a five year absence, Pavement guitarist and Preston School Of Industry main man Spiral Stairs (Scott Kannberg) returns with a heart-on-sleeve song-cycle about his complicated personal life. *Out 10/20.*



WARNER BROS.

THE FLAMING LIPS Embryonic 12⁹⁸ CD

"...it sounds like John Lennon but if he got together with Miles Davis and they went back in time, but there was a supercomputer that they could figure out how to work." - *NME* 2CD/DVD Set available for \$24.98. Colored Vinyl with bonus CD available for \$22.98



WARP

GRIZZLY BEAR Veckatimest 12⁹⁸ CD

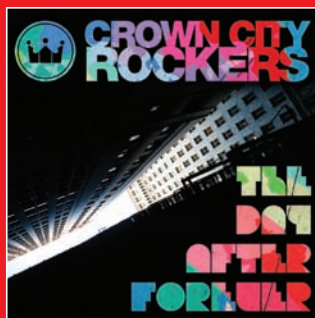
The songs on *Veckatimest* are beautiful, lush, complex, and full of harmonies. They often feel quiet and delicate, although they sometimes swell into a louder crescendo, but they are always intricate and powerful. *LP available for \$19.98.*



ANTI

BOB MOULD Life And Times 14⁹⁸ CD

With *Life And Times*, the former singer of Hüsker Dü and Sugar comes full circle, reclaiming his indie songwriting mantle from the generation of musicians he inspired. *LP available for \$15.98.*



GOLD DUST

CROWN CITY ROCKERS The Day After Forever 12⁹⁸ CD

The new release from the Bay Area true school Hip-Hop soldiers Crown City Rockers represents the culmination of years thrilling fans on the road, fine tuning their sound, and collaborating with like minded Hip-Hop artists.



MATADOR RECORDS

YO LA TENGO Popular Songs 11⁹⁸ CD

This sprawling, ambitious album marks Yo La Tengo's 25th anniversary. *Popular Songs* crosses a ton of different styles while marking a musical journey through pop history as well as the band's history.



COMMUNITY MUSIC

EDWARD SHARPE & THE MAGNETIC ZEROS Up From Below 12⁹⁸ CD

The aesthetic of Edward Sharpe & The Magnetic Zeros screams '60s psychedelia and '70s boho-rock right down to touring in a converted school bus with the band's name in script on the side and a driver named Cornfed.



COLUMBIA

MGMT Oracular Spectacular 9⁹⁸ CD

"A work brimming with epic melodies and hooks, vocals bursting through like cosmic sunbeams, and it oozes with primordial soundscapes that flow forward from the beginning of time." - *American Songwriter* *LP available for \$17.98.*



FRENCH KISS

PASSION PIT Manners 11⁹⁸ CD

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CONT>>

TUESDAY 20

ROCK/BLUES/HIP-HOP

Boca do Rio, Valerie Orth, Ben Benkert Elbo Room. 8:30pm, \$7.
Brandi Carlile Fillmore. 8pm, \$26.
Ghostface Killah, Souls of Mischief, Fashawn, Strong Arm Steady, Deep Rooted Slim's. 9pm, \$26.
Nathan James Biscuits and Blues. 8pm, \$15.
Nodzzz, Thomas Function, Yusseff Jerusalem Hemlock Tavern. 9pm, \$7.
Carrie Rodriguez Hotel Utah. 8pm, \$10.
Strike Anywhere, Polar Bear Club, Crime in Stereo, Ruiner Bottom of the Hill. 8pm, \$12.

Those Darlins', Choir of Young Believers, Grates Rickshaw Stop. 8pm, \$10.
Patrick Watson, Threes and Nines Great American Music Hall. 9pm, \$15.
"w00tstock" Swedish American Hall. 7:30pm, \$22. With Paul and Storm, Wil Wheaton, and *Mythbusters'* Adam Savage.
Hawksley Workman Café du Nord. 8:30pm, \$15.

BAY AREA

Koffin Kats, Jim Rowdy Show, Tater Famine Uptown. 9pm, \$10.
Stone Temple Pilots Fox Theater. 8pm, \$52.50.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselas Jazz. 8pm.
Equinox Trio Rite Spot, 2099 Folsom, SF; (415) 552-6066. 9pm.
"An Evening with Peter Sellars and Earplay" Forest Hill Clubhouse, 381 Magellan, SF; www.

earplay.org. 6pm, \$100.
"Jazz Mafia Tuesdays" Coda. 9pm, \$7. With Shotgun Wedding Quintet.
MO Jazz Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 8pm, free.
Ricardo Scales Top of the Mark. 6:30pm, \$5.
Spanish Harlem Orchestra Yoshi's San Francisco. 8 and 10pm, \$16-24.

FOLK/WORLD/COUNTRY

Slow Session Plough and Stars. 9pm, free.
Tippy Canoe, Mikie Lee Prasad Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.

DANCE CLUBS

Cuntry Monkey Annie's Social Club. 9pm, free.
Drunken Monkey goes country with bluegrass, honky tonk, rockabilly, and more.
DJ lsm Boom Boom Room. 9:30pm, free.

Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
La Escuelita Pisco Lounge, 1817 Market, SF; (415) 874-9951. 7pm, free. DJ Juan Data spinning gay-friendly, Latino sing-alongs but no salsa or reggaeton.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house.
Stump the Wizard Argus Lounge. 9pm, free. Music and interactive DJ games with DJs What's His Fuck and Wizard.
Womanizer Bar on Church. 9pm. With DJ Nuxx. SFBG

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SATURDAY OCT. *the* 17TH
Shine I Third Saturdays
Hosted by Fran Boogie, performances by E Noch, P Funk and more. 10pm-2am | \$10 | Ladies free before 11pm
For more info email Guestlists@boogieeventsco.com
SUNDAY OCT. *the* 18TH
Hope Flight Foundation Charity Poker Tournament
Benefiting Hope Flight Foundation, providing free medical flights for children with cancer and other life threatening illnesses. 8-12pm
For more info. go to hopeflightfoundation.org/POKER.html
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B3 WEDNESDAYS	\$7
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THURSDAY OCTOBER 15	9:30PM
SWOOP UNIT	\$7
JAZZ/FUNK	
FRIDAY OCTOBER 16	10PM
SILA	\$10
AFROBEAT	
SATURDAY OCTOBER 17	10PM
DEAD KENNY G'S	\$10
FEAT. SHERIK JAZZ	
SUNDAY OCTOBER 18	8:30PM
DEAD KENNY G'S	\$12
FEAT. SHERIK JAZZ	
\$5 LABLON DRINKS ALL NIGHT!	
TUESDAY OCTOBER 20	9:30PM
JAZZ MAFIA TUESDAYS	\$7
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\$2 TRUMER PILS ALL NIGHT!	

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10/22 MO' FONE
10/23 DYNAMIC
10/31 HALLOWEEN!!! JAZZ MAFIA'S 7TH ANNUAL MOBSTERS BALL

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WED 10/14 9PM \$7	ELBO ROOM AND PANACHE PRESENTS THEE VICARS (UK), SHANNON AND THE CLAMS, LARRY AND THE ANGRIST GENERATION (IN THE RED), SONIC CHICKEN 4 (FRANCE)
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SUN 10/18 9PM \$6	DUB MISSION: THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH DJ SEP, J BOOGIE (DUBTRONIC SCIENCE/OM RECORDS) & GUEST IRIE DOLE (JAH WARRIOR SHELTER HIFI)
MON 10/19 9PM \$5	\$2 DRINK SPECIALS HANG JONES CASEY PRESTWOOD & THE BURNING ANGELS (CO), MISSISSIPPI RIDERS
TUE 10/20 8:30PM \$7	ELBO ROOM PRESENTS BOCA DO RIO VALERIE ORTH BEN BENKERT
WED 10/21 9PM \$5	ELBO ROOM PRESENTS ASIAN HIP HOP SUMMIT FEAT. FROM L.A.: DUMBFOUNDEAD, LYRAFLIP, SCATTERBRAIN, DJ ZO AND FROM SF: RISING ASTERISK, POWER STRUGGLE, MANDEEP SETHI & MC HUMBLE, EMASSIN, KENSHO KUMA, ENOCH PLUS MC BATTLES

UPCOMING
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FRI 10/23 TIGERBEAT6 LABEL NITE: KIDGOG
SAT 10/24 ORIXA/ KAPAKAHI
SUN 10/25 DUB MISSION: DJ SEP
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FRED TORPHY OF BIG LIGHT
THURSDAY OCTOBER 15TH 9PM \$25 (ROCK)
THE MOTHER HIPS
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FRIDAY OCTOBER 16TH 9:30PM \$15 (WORLD/GYPSY)
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FISHTANK ENSEMBLE • DJ ZELJKO
SUNDAY OCTOBER 18TH 7:30PM \$15 (SONGWRITER) ALL AGES
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MIA DYSON
MONDAY OCTOBER 19TH 8PM \$10/\$12 (HIP-HOP) ALL AGES
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MONDAY & TUESDAY OCTOBER 19TH & 20TH 7:30PM \$22 (COMEDY/SONGWRITER) ALL AGES
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WOOTSTOCK FEAT:
PAUL AND STORM, WIL WHEATON (STAR TREK) AND ADAM SAVAGE (MYTHBUSTERS)
TUESDAY OCTOBER 20TH 8:30PM \$12/\$15 (ROCK/POP)
HAWKSLEY WORKMAN
JORDAN CARP
WEDNESDAY OCTOBER 21ST 8:30PM \$10 (INDIE)
U.S.E. • WON FU • SCRABBEL
THURSDAY OCTOBER 22ND 8PM \$12/\$15 (ROCK/POP) ALL AGES
NEEDTOBREATHE
SERENA RYDER • THE ALTERNATE ROUTES
THURSDAY OCTOBER 22ND 8PM \$16 (INDIE) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
NOAH AND THE WHALE
ROBERT FRANCIS
FRIDAY OCTOBER 23RD 8PM \$20 (SONGWRITER) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
AN EVENING W/ LLOYD COLE
FRIDAY OCTOBER 23RD 9:30PM \$10/\$12 (ROCK)
GIRL IN A COMA • BLACK GOLD
SATURDAY OCTOBER 24TH 9PM \$10/ \$12 (INDIE)
RYKARDA PARASOL (CD RELEASE)
NERO NAVA • MURDER OF LILIES
SATURDAY OCTOBER 24TH 7:30PM \$17 (INDIE/CLASSICAL) ALL AGES
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SUNDAY OCTOBER 25TH 9PM \$10/\$12 (ROCK)
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FAREWELL TYPEWRITER
SUNDAY (SOLD OUT) OCTOBER 25TH 7:30PM \$25 (SONGWRITER) ALL AGES
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ANDREW MCMAHON
FROM JACK'S MANNEQUIN
MONDAY OCTOBER 26TH 8PM \$10 (SONGWRITER) ALL AGES
GOH NAKAMURA
JANE LUI • GABE BONDOC
TUESDAY (SOLD OUT) OCTOBER 27TH 7:30PM \$16 (INDIE) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
DEAD MAN'S BONES
WEDNESDAY OCTOBER 28TH 8:30PM \$15 (INDIE)
AMY MILLAN
BAHAMAS
THURSDAY OCTOBER 29TH 8:30PM \$30 (SONGWRITER)
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At Berkeley Rep, (L to R) Jim Lichtscheidl, J.C. Cutler, Kate Eifrig and Valeri Mudek star in the West Coast premiere of *Tiny Kushner*, a series of short scripts by Tony Kushner. | PHOTO BY MICHAL DANIEL

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Goldfish Magic Theatre, Bldg D, Fort Mason Ctr; 441-8822, www.magictheatre.org. \$25-\$45. Opens Thurs/15, 8pm. Runs Oct 15-17, 29, and Nov 5, 8pm; Oct 23-24, 30-31, Nov 6, 6:30pm; Oct 25, Nov 1 and 3, 7pm; Nov 1 and 8, 2:30pm. Through Nov 8. Magic Theatre presents a heart-breaking comedy by John Kolvenbach.

Her Naked Skin Zeum Theater, Yerba Buena Gardens; 749-2228, www.act-sf.org. \$15-\$20. Opens Thurs/15. Runs Wed-Sat, 8pm; Sun, 2pm. Through Oct 31. The American Conservatory Theater Master of Fine Arts Program presents Rebecca Lenkiewicz's new play.

Oleanna Royce Gallery, 2901 Mariposa; (866) 811-4111, www.oleannasf.com. \$10. Previews Thurs/15 and Fri/16, 8pm. Runs Thurs-Sat, 8pm. Through Nov 21. Expression Productions presents David Mamet's intelligent, subtle, thought-provoking story.

Rabbi Sam The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$25-\$50. Opens Sat/17, 7pm. Runs Sat, 8pm; Sun, 7pm. Through Nov 22. Charlie Varons' runaway hit show returns to the Marsh.

Salome War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. \$15-\$310. Opens Sun/18, 2pm. Runs Oct 21, 7:30pm; Oct 24, 27, and 30, 8pm; Nov 2, 2pm. San Francisco Opera presents Richard Strauss' biblical drama.

Sunday Will Come Intersection for the Arts, 446 Valencia; 626-2787 x109, www.theintersection.org. \$15-\$25. Opens Thurs/15. Runs Thurs-Sat, 8pm. Through Nov 7. Intersection for the Arts presents the world premiere of a new performance piece by Erika Chong Shuch Performance Project and Campo Santo.

The Who's Tommy Victoria Theatre, 2961 16th St; www.roltheatre.com. \$25-\$36. Previews Fri/16, 8pm. Runs through Nov 7. Ray of Light Theatre presents the Tony award-winning musical.

Zombie: A New Musical EXIT Theatre Stage Left, 156 Eddy; 913-7272, www.zombiemusicals.com. \$25. Opens Thurs/15. Runs Thurs-Sat, through Oct 31. With a score solidly rooted in hard rock and metal, the brainchild of Anthony R. Miller and Brendan West captures the traditional horror aesthetic.

BAY AREA

Tiny Kushner Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, berkeleyrep.org. \$27-\$71. Previews Fri/16, Sat/17, and Tues/20, 8pm; Sun/18, 7pm. Opens Oct 21. Runs Tues and Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm. Through Nov 29. Berkeley Rep presents the West Coast premiere of Tony Kushner's series of short scripts.

ONGOING

Angry Red Drum Thick House Theater, 1695 18th

St; 401-8081, www.thickhouse.org. \$20-\$25. Thurs/15-Sat/17, 8pm. Two hapless, somewhat addled refugees meet amid a post-apocalyptic landscape and band together to create a new society, more or less from scratch, guided by the inspirational timbre of a mysterious red drum.

Asian American Theater Company's premiere of the fifth installment in celebrated playwright Philip Kan Gotanda's Garage Band Series is a well-designed but nonetheless lackluster production of an intriguing but half-formed new work. In the escapades of the two hobo-esque protagonists (played not always effectually but with plenty of post-vaudevillian vigor by Will Dao and Anthony Julius Williams), and a passing military man with a prisoner on a rope (Michael Uy Kelly and Rich Bianco, respectively), Beckett is never far away. But neither is Bob Dylan, or the pantheon of classic rock, whose lyrics slip into the dialogue in mangled form from the other side of the millennium, as if through a game of telephone. The echoes say as much about the starting point for our protagonists' new society as the aesthetic shape-shifting going on in this fitfully charged but wandering experimental work, whose brightest potential actually comes in the urgent contemporary questioning of a youthful cigarette girl-drummer boy (an abe Thomas Pang), whose monologue frames the action. Director Matthew Graham Smith establishes a worthy atmosphere for the piece but its proper tone and momentum remain elusive (Avila).

Brain-Dead Alive Great Star Theater, 636 Jackson; thegreatstartheater@gmail.com. \$20. Thurs/15-Sat/17, 7pm. The Primitive Screwheads present their latest zombie play, complete with opening bands and tons of blood (bring a change of clothes or towel) just in time for Halloween.

» **Bride of Frankenstein** Stage Werx, 533 Sutter; <http://stagewerx.org>, <http://foul-playsf.com>. \$25. Thurs/15-Sat/17, 8pm. Foul Play, makers of drag treat Stale Magnolias, have another trick up their collective producing sleeve in time for Halloween, in this arch, inventively staged but otherwise faithfully rendered re-telling of the classic 1935 horror movie. (Avila)

Burning Opera: How to Survive the Apocalypse Teatro Zinzanni, Pier 29; www.burningopera.com. Mon-Wed, 6:30pm. Through Oct 21. \$35-\$45/individual, \$250-\$300/table. It's hard enough to describe an event as personal, massive, contradictory, multi-faceted, and ever-changing as Burning Man, much less distill it down into a musical, but the geniuses behind this aspiring roadshow have done the damn near impossible.

» **East 14th** Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-35. Fri, 9pm; Sat, 8:30pm. Through Nov 14. Don Reed's solo play returns the Bay Area native to the place of his vibrant, physically dynamic, consistently hilarious coming-of-age story, set in 1970s Oakland between two poles of East 14th Street's African American neighborhood. (Avila)

» **First Day of School** SF Playhouse, 533 Sutter; sfplayhouse.org. Check Website for dates and prices. Through November. SF Playhouse's world premiere packs a very solid, comically lithesome bunch of actors on its intimate middle-class, middle age, middle school sofa. (Avila)

Hold Me Closer, Tiny Dionysus Mama Calizo's Voice Factory, 1519 Mission; www.trixxiemccarr.com. \$15. Opens Thurs/15. Runs Thurs-Sat, 8pm. CONTINUES ON PAGE 50 »

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ONGOING
CONT>>

Through Oct 24. Mama Calizo's presents Ben Randle's original play starring Trixie Carr. **Meet the Samsas** Boxcar Theatre, 505 Natoma; (800) 838-3006. \$20-\$30. Wed-Sat, 8pm; Sun, 2pm. Through Oct 24. Boxcar Theatre presents this Kafka-inspired story told with hand-carved wooden string puppets.

» **Rent** Golden Gate Theatre; 512-7770, www.shnsf.com. Wed-Fri, 7:30pm; Sat, 1 and 7:30pm; Sun, 1 and 6pm. \$25-\$68. La Bohème set in Lower East Side Manhattan is a thumb-nail description, but Rent has really only a tiny Puccini and a lot of Jonathan Larson, creator of the seminal rock musical of late-90s angst. The touring Broadway revival currently—but only briefly—ensconced at the Curran as part of SHN's

Best of Broadway series, features key members of the original cast, including Anthony Rapp as Mark, Adam Pascal as Roger, and Gwen Stewart as Mrs. Jefferson. Flanked by extremely talented colleagues in the rest of the roles, they seem as limber and fresh as ever. In fact, if you tend to think of Rent as so last millennium, this production may change your mind. The play and songs hold up surprisingly well despite some inevitable signs of aging, while the production, and not least its exceptional cast, soars to the heights of its potential. (Avila)

Shocktoberfest Hypnodrome Theatre, 575 10th St; (800) 838-3006, thrillpeddlers.com. \$25-\$69. Thurs-Fri, 8pm. Through Nov 20. Thrillpeddlers announces their signature Halloween show.

Tales from the Dark Room: Season II Dark Room Theater, 2263 Mission; 401-7987, darkroomsf.com. \$20. Fri-Sat, 8pm. Through Oct 24. The Dark Room Theater presents a celebration of the witch-

ing hour with a Halloween trick and treat. **Zombie Town** EXIT Theatre Stage Left, 156 Eddy; 913-7272, www.sleepwalkers theatre.com. \$14-\$20. Fri-Sat, 8pm. Through Nov 7. Sleepwalkers Theatre presents the premiere of this horror-comedy from Tim Bauer.

BAY AREA

American Idiot Berkeley Repertory Theatre's Roda Theatre, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$16-\$95. Tues-Sun, check website for times. Through Nov 15. Michael Mayer directs this new show uniting the searing songs of Green Day with the director of *Spring Awakening*.

» **Dead Boys** Zellerbach Playhouse, UC Berkeley, Berk; (510) 642-8827, tdps.berkeley.edu. Check Website for prices. Fri/16-Sat/17, 8pm; Sun/18, 2pm. Director-choreographer Joe Goode and musician Holcolme Waller have crafted a new musical that does what bigger, flashier new

musicals only pretend to. With a sharp, funny, compassionate book by Goode, tuneful music and mellifluous harmonies by Waller, and cleverly penetrating lyrics by both, *Dead Boys* takes place over crucial days in the lives of a group of 20somethings, centered around two room-mates: Monroe (the capable and compelling Daniel Duque-Estrada), an intellectually adroit gay loner and working on an ever-delayed performance art piece; and Brandon (a forceful Nicholas Trengove), a straight musician-songwriter with a gruff manner, a wounded soldier-brother in Germany, and a stalled, sexually fraught relationship with Carly (a charmingly brash Rachel Ferensowicz). Monroe's project confronts homophobic violence (the title partly references two youths executed in Iran), and his dreams are now fevered visitations with victims of hatred, with hints of a river deep underground promising escape—visions that make their way to the surface later in a séance scene, forcing

Monroe to confront the limits of the rational in making a leap of faith in life. There's not enough room to list all the good things about the play or production, but you can think of *Dead Boys* as the cooler, smarter, more soulful cousin of *Spring Awakening* and *American Idiot*, or just an inspired contemporary expression of the anguish, bewilderment and wonder bridged by trust in oneself and others. (Avila)

» **This World in a Woman's Hands** Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$15-30. Wed/14-Sat/17, 8pm; Sun/18, 5pm. Three years after the site-specific "Love is a Dream House in Lorin" hit the floorboards at the Ashby stage, the "Dream (House) Team" Marcus Gardley, Molly Holm, and Aaron Davidman helm another magical mystery tour through Bay Area history. (Gluckstern) **SFBG**

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Festival De Los Volcanes celebrates Central American culture at Horace Mann Middle School on Sun/18.

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 14

Jungle Effect Commonwealth Club, 2nd floor, 595 Market, SF; (415) 597-6700. 6pm, \$15. Hear about the experience of Daphne Miller, MD, as she traveled to five countries around the world where common diseases, such as diabetes, heart disease, cancer, and depression, are rare to learn about how nutrition and indigenous foods can prevent chronic illnesses.

THURSDAY 15

Old Growth Redwoods San Francisco Public Library, Richmond Branch, 351 9th Ave., SF; (415) 557-4277. 6:30pm, free. Learn about the beauty, delicate ecosystem, and challenges we face to preserve California's old growth redwood forests at this slide show and discussion with William Walsh, development director of the San Francisco Bay chapter of the Sierra Club. **Passage of Tibet's Salween River** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. Listen to extreme traveler, author, and NPR commentator Craig Childs recount his experience in the first expedition to descended the upper Salween River in Tibet. Featuring breathtaking images and exclusive video footage. **Wild Imagination** Contemporary Jewish Museum, 736 Mission, SF; (415) 655-7800, litquake.org. 6pm, free. Hear children's books authors Daniel Handler, of the Lemony Snicket series, Lisa Brown, and Jonathan Keats explore the privilege of writing for and about children. In conjunction with Litquake and the current exhibition, *There's a Mystery There: Sendak on Sendak*.

BAY AREA

Indigenous Permaculture Ecology Center, 2530 San Pablo, Berk.; (510) 548-2220 ext.233. 6:30pm, \$5-50. Learn about the methods and practices that traditional farmers from New Mexico use to steward land in order to create sustainable, self-sufficient communities.

SATURDAY 17

Alternative Press Expo Concourse Exhibition Center, 620 7th St., SF; (619) 491-2475. Sat. 11am-7pm, Sun.11am-6pm; \$10 , \$15 both days. Attend fun and informative programs focused on special guests and various aspects of independent and alternative comics, including some of the top creative talent working in comics today. **Potrero Hill Festival** Brunch at the Potrero Hill Neighborhood House, 953 DeHaro; street fair 20th St. between Missouri and Arkansas, SF; www.potrerofestival.com. Brunch 9am, street fair 11am; brunch \$10, fair free. Enjoy a traditional New Orleans Jazz Brunch made by students of the California Culinary Academy before heading over to a street fair featuring local vendors selling wares, arts, and crafts, live music, and activities for kids. **SOEX Grand Opening** Southern Exposure, 3030 20th Street, SF; (415) 863-2141. 4-10pm, free. Celebrate Southern Exposure's new location and the Bay Area artist community by attending

their inaugural exhibition, Bellwether, and letting loose at a block party on Alabama between 19th and 20th St. Block party to feature outdoor seating, food from local street food vendors, and music.

Theater Chili Cook Off San Francisco LGBT Community Center, 1800 Market, SF; (415) 255-7846. 2pm; \$1 for tastes, \$30 all you can eat. Support Bay Area theater organizations while chowing down on some traditional, vegetarian, or "anything goes" chili and vote for your favorite. Featuring live music.

Vegan Bake Sale Ike's Place, 3506 16th St., SF; vegansaurus.com. 11am, free. Buy baked goods from over 40 bakers. including Violet Sweet Shoppe, Bike Basket Pies, and Fat Bottom Bakery. Proceeds from this delicious and conscientious sale to benefit Give Me Shelter Cat Rescue.

SUNDAY 18

Festival De Los Volcanes Horace Mann Middle School, 3351 23rd St., SF; (415) 642-4404. 10am, free. Join in on this second annual Central American cultural celebration featuring prominent local musicians, poets, rap artists, and community leaders.

Futurism Brava Theater Center, 2781 24th St., SF; (415) 647-2822. 4pm, 6pm, 7:30pm; \$10, \$15 for both programs. SFMOMA, Italian Cultural Institute, UC Berkeley, YBCA, and SF Center for the Book are teaming up to present a program in the tradition of the 100 year old avant-garde Futurism movement, which aims to combine every art medium. Enjoy a series of short live performances and films unique to this tradition at the Brava Theater. To find out about other Futurism programs happening throughout the Bay Area visit, www.sfmoma.org.

MONDAY 19

Gregory Maguire Jewish Community Center of San Francisco, 3200 California, SF; (415) 292-1233. 8pm, \$10-18. Step inside the mind of Gregory Maguire, best-selling author of *Wicked: The Life and Times of the Wicked Witch of the West*, which became the basis for the Tony Award-winning musical, *Wicked*.

Joyce Carol Oates Herbst Theater, 401 Van Ness, SF; (415) 392-4400. 8pm, \$20. See Joyce Carol Oates, author of 39 novels, including three forthcoming books, in an interview with KQED's Michael Krasny as part of a literary series benefiting the 826 Valencia College Scholarship Program.

Reel Fabulous New Conservatory Theater Center, Decker Theater, 25 Van Ness, SF; (415) 861-8972. 7:30pm, \$30. Catch the one-night-only benefit starring Bay Area Emmy-winning producer, columnist, critic, and historian Jan Wahl titled, *Reel Fabulous: LGBT in Hollywood*. The performance will feature stories and clips from films directed by, written by, or starring LGBT artists and technicians.

Veterans Stories Project Oakland Veteran's Hall, 200 Grand, Oak; (925) 684-4424. 10am, free. Contribute your Pearl Harbor and WWII stories for an online museum project designed to collect and preserve the personal recollections of U.S. wartime Veterans. Homefront civilians who worked in support of the armed forces are also invited to contribute. **SFBG**

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SATURDAY, OCTOBER 31, 8:00PM

*Al-America:
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FILM LISTINGS



A young LeBron James (second from left) poses with his high-school teammates in *More Than a Game*, out Fri/16.

PHOTO COURTESY OF LIONSGATE

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Matt Sussman, and Laura Swanbeck. The film intern is Fernando F. Croce. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

SF DOCFEST

The eighth annual San Francisco Documentary Film Festival runs Oct 16-29 at the Roxie, 3117 16th St, SF. Tickets (\$11) are available by visiting www.sfindie.com. For commentary, see "Is the Truth Out There?" All times p.m.

FRI/16

The Entrepreneur 7. *Shooting Robert King* 7. *Drums Inside Your Chest* 9:15. *Houston We Have a Problem* 9:15.

SAT/17

Drums Inside Your Chest 2:30. *Waiting for Hockney* 2:30. *Between the Folds* 4:45. *Finding Face* 4:45. *HomeGrown* 7. *The Wild and Wonderful Whites of West Virginia* 7. *Dust and Illusions* 9:15. *The Earth Is Young* 9:15.

SUN/18

"Bay Area Shorts" (shorts program) 2:30. *We Said, No Crying* 2:30. *Another Planet* 4:45. *I Need That Record: The Death (or Possible Survival) of the Independent Record Store* 4:45. *Cat Ladies* 7. *Off and Running* 7. *Vampiro* 9:15. *What's the Matter with Kansas?* 9:15.

MON/19

Between the Folds 7. *We Said, No Crying* 7. *October Country* 9:15. *Waiting for Hockney* 9:15.

TUES/20

The Earth Is Young 7. *I Need That Record: The Death (or Possible Survival) of the Independent Record Store* 7. *Another Planet* 9:15. *The Wild and Wonderful Whites of West Virginia* 9:15.

MILL VALLEY FILM FESTIVAL

The 32nd Mill Valley Film Festival runs through Sun/18 at the Century Cinema, 41 Tamal Vista, Corte Madera; CinéArts@Sequoia, 25 Throckmorton, Mill Valley; 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; and Smith Rafael Film Center, 1118 Fourth St, San Rafael. Tickets (most shows \$12.50) available by calling 1-877-874-MVFF or visiting www.mvff.org. All times p.m. unless otherwise noted.

WED/14

Rafael *The Horse Boy* 4:30. "5@5: America Is Not the World" (shorts program) 5. "Spotlight on Jason Reitman:" *Up in the Air* 6:30. *White Wedding* 7. *Linoleum* 7:15. *Tapped* 9. *The Eclipse* 9:15. *Up in the Air* 9:40. **Sequoia** *The Swimsuit Issue* 4:15. "5@5: Oscillate Wildly" (shorts program) 5. *Trimpin: The Sound of Invention* 6:30. *Surrogate* 7. *Elevator* 8:45. *Hellsinki* 9. **Throck** "Insight: The Cassel Touch" (interview and

discussion) 8.

THURS/15

Rafael *The Girl on the Train* 4. *Reach for Me* 4:30. "5@5: The More You Ignore Me, the Closer I Get" (shorts program) 5. *Icons Among Us: jazz in the present tense* 6:30. *Meredith Monk: Inner Voice* 6:45. "Tribute to Woody Harrelson:" *The Messenger* 7. *Hipsters* 9. *Barking Water* 9:15. **Sequoia** "5@5: Sister I'm a Poet" (shorts program) 5. *Jim Thorpe: The World's Greatest Athlete* 5:15. *Apron Strings* 6:45. *The Missing Person* 7:30. *This Is the Husband I Want!* 9. *Winnebago Man* 9:30. **Throck** *Storm* 7.

FRI/16

Rafael *Sweet Rush* 4. "5@5: The Edges Are No Longer Parallel" (shorts program) 5. *Stalin Thought of You* 6. "Tribute to Anna Karina:" *Victoria* 6:30. *Zombie Girl: The Movie* 7. *Jermal* 8:15. *Trimpin: The Sound of Invention* 9. *Red Cliff* 9:30. **Sequoia** *Shylock* 4. *Shameless* 5. *Tenderloin* 6:45. *A Thousand Suns* and *Mustang: Journey of Transformation* 7. *One Crazy Ride* 8:45. *Happy Tears* 9:15. **Throck** *Troupers: 50 Years of the San Francisco Mime Troupe* 7:30.

SAT/17

Rafael [Blank.] 11am. *A Thousand Suns* and *Mustang: Journey of Transformation* noon. *Ricky Rapper* 1. *The Girl on the Train* 1:45. *Hellsinki* 2. *Oh My God* 3. *The Strength of Water* 4:15. *Awakening from Sorrow* 4:45. *The Missing Person* 5:30. *The Most Dangerous Man in America: Daniel Ellsberg* 6:45. *The Swimsuit Issue* 6:45. *Surrogate* 7:45. *Tenderloin* 9. *Hipsters* 9:15. **Sequoia** *The Letter for the King* 10:30am. *Eat the Sun* noon. *White Wedding* 1:30. *Miracle in a Box: A Piano Reborn* 2:30. *Dark and Stormy Night* 3:45. *Mine* 5. *A Year Ago in Winter* 6:15. *Reach for Me* 7:15. "Hi De Ho Show" (shorts and music) 9:15. *Winnebago Man* 9:45. **Throck** "New Movie Labs: Distribution of Specialty Film" (seminar) 12:30. *Project Happiness* 3. "5@5: The Edges Are No Longer Parallel" (shorts program) 5. "Cinemasports" (shorts program of films made in one day) 7:30.

SUN/18

Rafael *Stella and the Star of the Orient* noon. *This Is the Husband I Want!* noon. *Mine* 12:30. *Apron Strings* 2:30. *Soundtrack for a Revolution* 2:45. *One Crazy Ride* 3. *Project Happiness* 5. *The Young Victoria* 5:15. *Race to Nowhere* 5:45. *Skin* 7:30. *Bomber* 7:45. **Sequoia** *The Ten Lives of Titanic the Cat* 12:30. *Meredith Monk: Inner Voice* 1. *Oh My God* 2:30. *The Most Dangerous Man in America: Daniel Ellsberg* 3:15. *Looking for Eric* 5:15. *The Strength of Water* 5:45. **Throck** "New Movies Lab: Active Cinema" 12:30. "A Sweeter Music: Live Concert with Sarah Cahill and John Sanborn" 3:30.

OPENING

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CONTINUES ON PAGE 54 »

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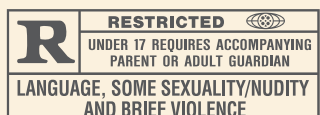
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AO SCOTT, AT THE MOVIES

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arrows and watch from the Amazon riverbank as a boat of tourists passes by. Away from white eyes, they slip back into their modern clothes and are paid by the tour guide for a job well done. Had it sustained the evocative wryness of its opening scene throughout its running time, Marco Bechi's film would have been more than a frequently striking culture-clash tract. As it is, there's much to admire in this Brazil-set account of a disbanded Guarani-Kaiowá tribe struggling to hang on to their expiring heritage, from its clear-eyed view of the lingering human toll of colonialism to its uncondescending portrait of indigenous mysticism. Unfortunately, Bechi's penchant for underlined contrasts and clumsy staging often threaten to sabotage his evocative mix of ethnography, satire, and social critique. While far from being as complacent as the titular sightseers, in the end the film is similarly content to merely skim over an ongoing cultural genocide. (1:40) *Sundance Kabuki*. (Croce)

» An Education See "Culture Class." (1:35) *Albany, Embarcadero*.

The Horse Boy Rupert Isaacson and Kristin Neff are a Texas couple struggling to raise their five-year-old autistic son Rowan. When they discover that the boy's tantrums are soothed by contact with horses, they set out on a journey to Mongolia, where horseback riding is the preferred mode of traveling across the steppe and sacred shamans hold the promise of healing. Michael Orion Scott's documentary is many things — lecture on autism, home video collage, family therapy session, and exotic travelogue. Above all, unfortunately, it's a star vehicle for Isaacson, whose affecting concern for his son is constantly eclipsed by his screen-hogging concern for his own paternal image (more than once he declares that he's a better father thanks to Rowan's condition). The contradiction brings to mind doomed activist Timothy Treadwell in *Grizzly Man* (2005), and indeed the film could have used some of Werner Herzog's inquisitive touch, if only to question the artistic merits of showing your son going "poopie." Twice. (1:33) *Embarcadero, Shattuck*. (Croce)

Law Abiding Citizen "Spike Lee's *Inside Man* (2006) as re-imagined by the *Saw* franchise folks" apparently sounded like a sweet pitch to someone, because here we are, stuck with Jamie Foxx and Gerard Butler playing bloody and increasingly ludicrous cat-and-mouse games. Foxx stars as a slick Philadelphia prosecutor whose deal-cutting careerist ways go easy on the scummy criminals responsible for murdering the wife and daughter of a local inventor (Butler). Cut to a decade later, and the doleful widower has become a vengeful mastermind with a yen for Hannibal Lecter-like skills, gruesome contraptions, and lines like "Lessons not learned in blood are soon forgotten." Butler metes out punishment to his family's killers as well as to the bureaucratic minions who let them off the hook. But the talk of moral consequences is less a critique of a faulty judicial system than mere white noise, vainly used by director F. Gary Gray and writer Kurt Wimmer in hopes of classing up a grinding exploitation drama. (1:48) *Presidio*. (Croce)

» More Than a Game In the late 1990s, armed with a camera and a certain amount of tenacity, Kristopher Belman set out to capture the glory that was regularly manifesting itself on a certain Akron, Ohio basketball court. The main reason: a future superstar named LeBron James. But James' remarkable teenage career (at least until the age of 18, when the St. Vincent-St. Mary High School grad became the number one NBA draft pick) wasn't completely a solo act; his core group of friends, the team's starting line-up, was so tight they were called "the Fab Five." Despite Belman's determination to equally divide the spotlight, James was clearly a star then as he is now, slam-dunking on hapless opponents even as he grappled with his burgeoning celebrity status. I'll never tire of the tale of how James raised eyebrows when he started driving a brand-new Hummer -- only to quash whispers of misconduct when it was revealed that his mother, Gloria, was able to secure a loan for the gift based solely on the understanding (shared by all) that her son's skills would make him a zillionaire before his next birthday. (1:45) (Eddy)

New York, I Love You A variety of filmmakers (including Fatih Akin, Shekhar Kapur, Mira Nair, and Brett Ratner) directed segments of this stateside answer to 2006's *Paris, je t'aime*. (1:43) *Bridge, Shattuck*.

The Providence Effect Located in Chicago's gang-infested West side, the illustrious Providence St. Mel School rises above its surroundings like a flower in a swamp. Or at least it does in Rollin

Binzer's documentary, where analysis of the institution's great achievements at times edges into a virtual pamphlet for enrollment. Focusing mainly on affable school president Paul J. Adams III, a veteran of the civil rights movement whose "impossible dream" made Providence possible, the film chronicles the daily activities of teachers and students vying for success in the face of poverty and crime. Given the school's notoriously unwholesome environment, it's a bit disappointing that the film chooses to exclusively follow the trajectory of model pupils, trading grittier tales of struggle in favor of a smoother ride of feel-good buzzwords and uplifting anecdotes. The documentary isn't free of scholarly platitudes straight out of *Goodbye, Mr. Chips* (1939), but, in times when teachers get as much respect as Rodney Dangerfield, its celebration of the importance of education is valuable. (1:32) *Lumiere, Shattuck*. (Croce)

The Stepfather Dylan Walsh: as scary as Terry O'Quinn? Discuss. (1:41)

Where the Wild Things Are Spike Jonze directs a live-action version of Maurice Sendak's classic children's tale. (1:48) *Four Star, Grand Lake, Marina*.

ONGOING

» **Bright Star** (1:59) *Empire, Piedmont, Presidio, Sundance Kabuki*.

» **Capitalism: A Love Story** (2:07) *California, Empire, Grand Lake, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki*.

Cloudy With a Chance of Meatballs (1:21) *Oaks, 1000 Van Ness*.

Coco Before Chanel (1:50) *Albany, SF Center*.

Couples Retreat You could call *Couples Retreat* a romantic comedy, but that would imply that it was romantic and funny instead of an insipid, overlong waste of time. This story of a group of married friends trying to bond with their spouses in an exotic island locale is a failure on every level. Romantic? The titular couples — four total — represent eight of the most obnoxious characters in recent memory. Sure, you're rooting for them to work out their issues, but that's only because awful people deserve one another. (And in a scene with an almost-shark attack, you're rooting for the shark.) Funny? The jokes are, at best, juvenile (boners are silly!) and, at worse, offensive (sexism and homophobia once more reign supreme). There is an impressive array of talent here: Vince Vaughn, Jason Bateman, Kristen Bell, Jean Reno, etc. Alas, there's no excusing the script, which puts these otherwise solid actors into exceedingly unlikable roles. Even the gorgeous island scenery — *Couples Retreat* was filmed on location in Bora-Bora — can't make up for this waterlogged mess. (1:47) *Grand Lake, Marina, 1000 Van Ness, SF Center, Shattuck*. (Peitzman)

» **District 9** (1:52) *Four Star*.

Eating Out 3: All You Can Eat (1:23) *Roxie*.

Fame (1:45) *1000 Van Ness*.

(500) Days of Summer (1:36) *Shattuck*.

» **In the Loop** (1:49) *Shattuck*.

IngLOURious Basterds (2:30) *1000 Van Ness, SF Center, Shattuck*.

» **The Informant!** (1:48) *Empire, Four Star, Oaks, 1000 Van Ness, SF Center*.

The Invention of Lying (1:40) *1000 Van Ness, Piedmont, Shattuck*.

Julie and Julia (2:03) *Oaks, Sundance Kabuki*.

» **9** (1:19) *SF Center*.

» **Paranormal Activity** In this ostensible found-footage exercise, Katie (Katie Featherston) and Micah (Micah Sloat) are a young San Diego couple whose first home together has a problem: someone, or something, is making things go bump in the night. In fact, Katie has sporadically suffered these disturbances since childhood, when an amorphous, not-at-reassuring entity would appear at the foot of her bed. Skeptical technophile Micah's solution is to record everything on his primo new video camera, including a setup to shoot their bedroom while they sleep — surveillance footage sequences that grow steadily more terrifying as incidents grow more and more invasive. Like 1999's *The Blair Witch Project*, Oren Peli's no-budget first feature may underwhelm mainstream genre fans who only like their horror slick and slasher-gory. But everybody else should appreciate how convincingly the film's very ordinary, at times annoying protagonists (you'll eventually want to throttle Micah, whose efforts are clearly making things worse) fall prey to a hostile presence that manifests itself in increments no less alarming for being (at first) very small. When this hits DVD, you'll get to see the original, more low-key ending (the film has also been tightened up since its festival debut two years ago). But don't wait — *Paranormal*'s subtler effects will be

lost on the small screen. Not to mention that it's a great collective screaming-audience experience.

(1:39) *Metreon*. (Harvey)

» **Paris** (2:04) *Shattuck*.

» **The September Issue** (1:28) *Presidio, Shattuck, Sundance Kabuki*.

» **A Serious Man** (1:45) *California, Piedmont*.

» **Still Walking** (1:54) *Roxie*.

Surrogates (1:44) *1000 Van Ness*.

Toy Story and **Toy Story 2** *Castro, Grand Lake, 1000 Van Ness, SF Center, Sundance Kabuki*.

» **We Live in Public** (1:30) *Roxie*.

The Wedding Song (1:40) *Sundance Kabuki*.

Whip It (1:51) *1000 Van Ness, SF Center, Sundance Kabuki*.

» **Zombieland** (1:23) *1000 Van Ness, Shattuck, Sundance Kabuki*.

REP PICKS

» "Robert Beavers: My Hand Outstretched to the Winged Distance and Sightless Measure" See "Camera Lucida." *Pacific Film Archive*. **SFBG**

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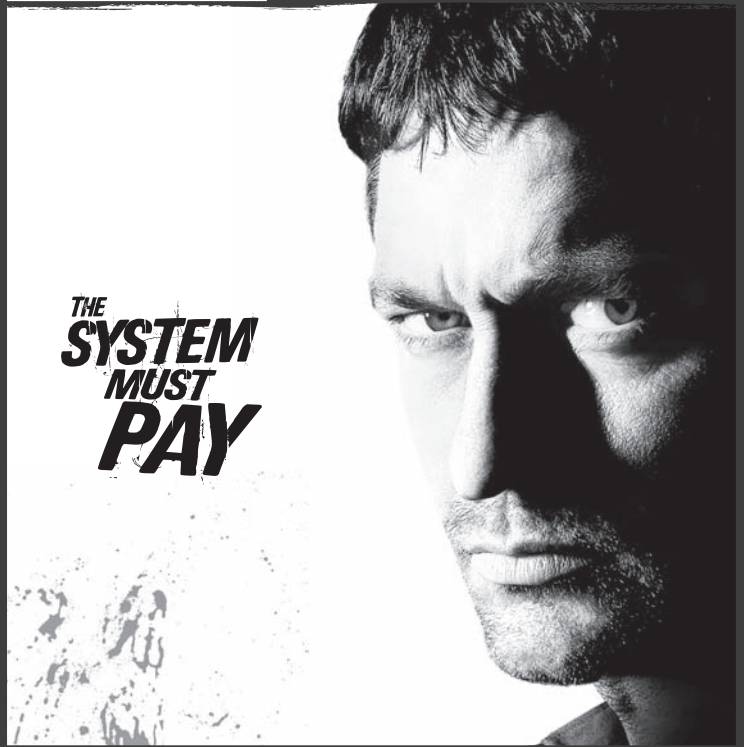
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Schedules are for Wed/14–Tues/20 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

AQUARIUM OF THE BAY Pier 39, SF; (415) 623-5326, www.aquariumofthebay.org. \$17 (includes admission). “SHARKtober FilmFest,” Sat, 1. Co-sponsored by the San Francisco Ocean Film Festival.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-10. “Electroacoustic Audio-Visual Improvisations with John Butcher, Gino Robair, and Bill Hus,” Wed, 8. “Kiwi-pop and Spazzanimation,” experimental animated shorts from New Zealand with the Blueness, Thurs, 8. “Other Cinema,” works by Sam Green, Erick Lyle, Vanessa Renwick, and others, Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-10. •**Toy Story** (Lasseter, 1995), and **Toy Story 2** (Lasseter, 1999), Wed, call for times. In digital 3-D. “Arab Film Festival:” **Pomegranates and Myrrh** (Najjar, 2008), Thurs, 7:30; **Help** (Abi Rachad, 2008), Thurs, 10:30. “Comedy in the Castro,” with Loni Love, Nene Leakes, Sasha Soprano, and more, Fri, 7:30. For tickets (\$35-75), visit www.comedyinthecastro.com. “Pam Ann Live: San Francisco Layover,” Sat, 8; Sun, 7. For tickets (\$29-59), visit www.citybox-office.com. Theater closed Mon-Tues.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. Mill Valley Film Festival, Wed-Sun. See film listings.

COPPOLA THEATER Fine Arts Bldg, Rm 101, San Francisco State University, 1600 Holloway, SF; <http://userwww.sfsu.edu/~cinegsa/index.html>. Free. San Francisco State University Cinema Studies Graduate Student Association presents: “Breaking Barriers: Borders and Beyond Liminality and Cinematic Media,” Thurs-Sat. Conference with panel presentations, film screenings, and keynote addresses, including a Sat/17, 3pm address by San Francisco media activist Rick Prelinger.

MISSION CULTURAL CENTER FOR LATINO ARTS 2868 Mission, SF; www.missionculturalcenter.org. \$8. “VideoFest 2009: Labor and Dreams,” Thurs, 6 and 8; Sat, 6.

OPERA PLAZA 601 Van Ness, SF; www.rangelifeentertainment.com. \$10. “Range Life Entertainment Screenings:” **Visioneers** Wed, 7; **Happy Birthday, Harris Malden** Wed, 9; **Box Elder** Thurs, 7; **Last Cup: Road to the World Series of Beer Pong** Thurs, 9.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. “Julien Duvivier: Poetic Craftsman of Cinema:” **Allo Berlin? Ici Paris!** (1932), Wed, 7; **La bandera** (1935), Fri, 6:30; **The Great Waltz** (1938), Sat, 5:15; **La belle équipe** (1936), Sun, 5. “Robert Beavers: My Hand Outstretched to the Winged Distance and Sightless Measure:” “Program Two” (1970-2001), Thurs, 7; “Program Three” (1972-1999), Sun, 2; “Program Four,” Tues, 7:30. “Home Movie Day,” Sat, 1 (film check-in starts at 11am). “Life’s Work: The Cinema of Ermanno Olmi:” **The Circumstance** (1974), Fri, 8:30; **The Tree of Wooden Clogs** (1978), Sat, 7:30.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980, www.landmarktheatres.com. \$5-8. “Cult Classics Attack 4:” **Labyrinth** (Henson, 1986), Fri-Sat, midnight; Sun, 10.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10. **Whatever Works** (Allen, 2009), Wed-Thurs, 7:15, 9:15 (also Wed, 2). **Brüno** (Charles, 2009), Fri-Sat, 7:15, 9:15 (also Sat, 2, 4). **Amarcord** (Fellini, 1973), Sun-Mon, 7, 9:35 (also Sun, 2, 4:20). **Who Framed Roger Rabbit** (Zemeckis, 1988), Tues, 7, 9:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **Eating Out 3: All You Can Eat** (Gaylord, 2009), Wed-Thurs, 7 (also Wed, 8:40). **Still Walking** (Kore-eda, 2009), Wed, 6:45. **We Live in Public** (Timoner, 2009), Wed-Thurs, 9. **The Edge of Never**, Thurs, 7. SF DocFest, Oct 16-29. See film listings.

VARIETY SCREENING ROOM 582 Market, SF; www.unaff.org. Free. “United Nations Association Film Festival Screenings:” “**K. Scapes**” (Cole), Sun, 1; **Mugabe and the White African** (Bailey and Thompson), Sun, 1:15; “**No Good Reason**” (Marshall and Mierendorf), Sun, 6:30; **The Power of the Powerless** (Taylor), Sun, 7; **Killer’s Paradise** (Portenier), Sun, 8:30.

WILDWOOD SCHOOL 301 Wildwood, Piedmont; <http://diversityfilmseries.org>. Free. **Ask Not**, Wed, 7.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. “Pink Cinema Revolution: The Radical Films of Koji Wakamatsu:” **Violated Angels** (1967), Thurs, 7:30; **Go, Go Second Time Virgin** (1969), Sat, 7:30 and Sun, 2; **Violent Virgin** (1969), Sat, 8:50 and Sun, 3:20. **SFBG**

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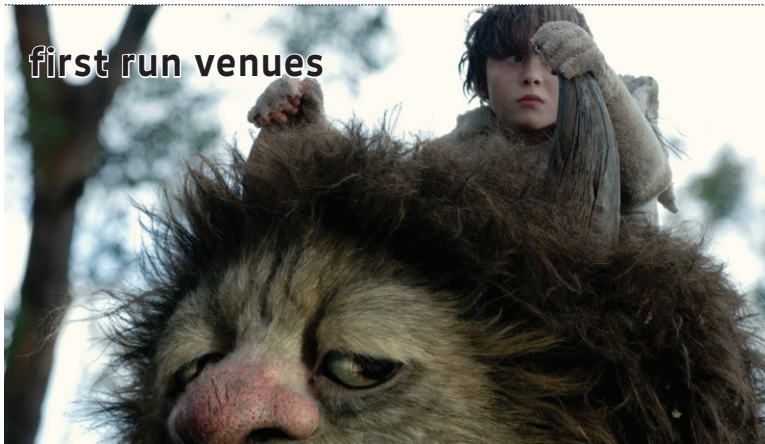
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Where the Wild Things Are opens Fri/16. | PHOTO BY MATT NETTHEIM

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Bridge Geary/Blake. 267-4893.
Century Plaza Noor off El Camino, South SF. (650) 742-9200.
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Clay Fillmore/Clay. 267-4893.
Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.
Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
Kabuki Cinema Post/Fillmore. 929-4650.
Lumiere California/Polk. 267-4893.
Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre
Metreon Fourth St/Mission. 1-800-FANDANGO.
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ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENTCASE FILE #A-0310915-00. The following person is doing business as **Kamvar Harris Partners** 376 Hill Street, San Francisco, CA. 94114. Sepandar Kamvar, 376 Hill St., San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/15/2008. Signed Sepandar Kamvar. This statement was filed with the County Clerk of the City and County of San Francisco, CA byMaribel Jaldon on September 4, 2008. **September 30 & October 7, 14, 21, 2009. L#35257.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0322377-00 The following person is doing business as **GREEN PUD-DING**693 Perlata Ave., San Francisco, CA 94110. Angela S. Meusel, 693 Perlata Ave., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08-11-2009. Signed Angela S. Meusel. This statement was filed by Jeanette Yu on September 8, 2009. **#35256. September 23, 30, October 7 & 14, 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0322474-00 The following person is doing business as **TARGET NODE SOLUTIONS, CIVISMTP**55 Crestline Drive, Apt. 1, San Francisco, CA. 94131. Leyla Alieva, 55 Crestline Drive, Apt. 1, San Fran-cisco, CA. 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09-11-2009. Signed Leyla Alieva. This statement was filed by Jeanette Yu on September 11, 2009. **#35255. September 16, 23, 30 and October 7, 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0322532-00 The following person is doing business as **Justice Loks**2566 Hinkley St., Richmond, CA. 94804. Nina Young, 65 E. Cavour Street, Daly City, CA. 94014. This business is conducted by an individual. Registrant com-menced business under the above-listed fictitious business name on the date N/A. Signed Nina Young. This statement was filed by Nory Hanson on September 16, 2008. **#35257. September 23, 30, October 7 & 14, 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0322625-00 The following person is doing business as **TUNE CHI-ROPRACTIC STUDIO**, 2165 Union Street, Suite 3, San Francisco, CA 94123. Ryan Gessay, 3059 Pine Street, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09/21/09. Signed Ryan Gessay. This statement was filed by Maribel Jaldon on September 21, 2009. **#355005. September 23, 30 and October 7, 14, 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0322654-00 The following person is doing business as **IRTA PROPER-TIES**, 1000 Mariposa Street, San Francisco, CA 94107. James Reilly, 1172 Broadway, San Francisco, CA 94109. Michael Angotti, 22 Estates Drive, San Rafael, CA 94901. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 01/08/86. Signed James Reilly. This statement was filed by Mariedyne L. Argente on September 22, 2009. **#355007. Sep-tember 30 & October 7, 14, 21, 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0322669-00 The following person is doing business as **EarthBody Advanced Therapies, DI EarthBody, EarthBody Products**534 Laguna Street, San Francisco, CA. 94102. EarthBody Advanced Therapies, 534 Laguna Street, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date n/a. Signed Susy Ibrahim. This statement was filed by Maribel Jaldon on September 22, 2009. **#35257. October 7, 14, 21, 28 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0322730-00 The following person is doing business as **J. McLAUGH-LIN PAINTING**, 1745 Clement Street, San Francisco, CA 94121. Jonathan McLaughlin, 1745 Clement Street, San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/04/08. Signed Jona-than McLaughlin. This statement was filed by Maribel Jaldon on September 24, 2009. **#355008. September 30 & October 7, 14, 21, 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0322795-00 The following person is doing business as **SILVER STAR PRODUCE**, 1995 Jerrold Avenue, San Francisco, CA 94124. Benny J. Louie, 19 Lyckett Court, Daly City, CA 94015. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09/28/09. Signed Benny J. Louie. This statement was filed by Magdalena Zevallos on September 28, 2009. **#355009. Sep-tember 30 & October 7, 14, 21, 2009.**

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0322962-00 The following person is doing business as **METROPOLI-TAN LIFESTYLE MANAGEMENT**, 61 Stan-yan Street, San Francisco, CA 94118. Stacy Nordahl, 318 S. Grant Street #3-D, San Ma-teo, CA 94401. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/02/09. Signed Stacy Nordahl. This statement was filed by Mariedyne L. Argente on October 2, 2009. **#355014. Publication Dates: October 7, 14, 21 & 28, 2009.**


FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0322990-00 The following person is doing business as **SAN FRANCIS- CO WELDING**, 1026 Wisconsin Street, San Francisco, CA 94107. Richard L. Wassam, 1026 Wisconsin Street, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/05/09. Signed Rich-ard Wassam. This statement was filed by Mariedyne L. Argente on October 5, 2009. **#355015. Publication Dates: October 7, 14, 21 & 28, 2009.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVER-AGE LICENSE. Date of Filing Application: September 30, 2009. To Whom It May Concern: The name of the applicant is:**BON-NAR ADRIAN GODFREY**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alco-holic beverages at: 21 Drumm Street, San Francisco, CA 94111-4805. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: October 7, 14, 21, 2009 L#3550.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVER-AGE LICENSE. Date of Filing Application: September 28, 2009. To Whom It May Con-cern: The name of the applicant is:**PURE ENTERTAINMENT LLC** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 354 11th ST, SAN FRANCISCO , CA 94103-4314. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE**. Publication date: October 7, 2009 L#35001.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545787. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Vinh Kiet To (AKA Kit Vinh To) for change of name. TO ALL INTERESTED PERSONS: Petitioner **VINH KIET** TO filed a petition with this court for a decree changing names as follows: Present Name: VINH KIET TO (AKA KIT VINH TO). Proposed Name: **KYLE SUE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: December 8, 2009. Time: 9:00 AM Room - 218. Signed by James J McBride, Presiding Judge on September 30, 2009. Endorsed Filed, San Francisco County Su-perior Court of California on September 30, 2009 by Gordon Park-Li, Clerk. **Publication date(s): October 7, 14, 21, 28, 2009. L#355012.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-546298. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Kathryn Danielle Nilson for change of name. TO ALL INTERESTED PERSONS: Petitioner **Kathryn Danielle Nilson** filed a petition with this court for a decree changing names as follows: Present Name: Kathryn Danielle Nilson. Proposed Name: **Stoop Nilsson**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 24, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on September 21, 2009. Endorsed Filed, San Francisco County Superior Court of California on September 21, 2009 by Gor-don Park-Li, Clerk. **Publication date(s): September 30, October 7, 14, & 21, 2009. L#35257.**



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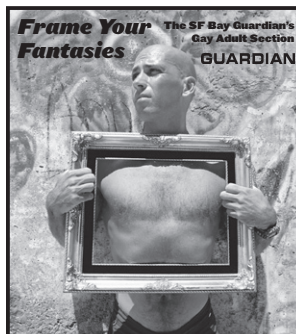
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